



WITH TEXT BY
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200 PLATES

VOLUME ONE



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## INTRODUCTORY TEXT

THE practical and patriotic value of the two hundred plates that have been selected by the publishers is very great. They are helpful to those who have homes to furnish; and they are indispensable to architects, decorators, designers, students, teachers, libraries and manufacturers. As I look them over I am amazed at the wealth of material.

Especially at the present time are these plates important. They supply splendid co-operation to the efforts of those who are endeavoring to so raise the standards of our industrial arts during the war, that we may be able after the war not only to hold American markets, but gain others in the face of renewed European competition.

Of course, the large amount of ancient Italian Furniture brought to this country during the past three years, much of which is still available, emphasizes the timeliness of this publication.

In it in a large way are supplemented the book of Dr. Bode and the catalogues of the Davanzati, Villa Pia, Volpi and Bardini sales. In it are illustrated the best examples of the greatest period of mobiliary art: and in it are presented on a large scale interiors from the Villa Palmieri and elsewhere, showing how Italian Furniture should be installed.

Until recently the guiding inspiration of most architects and decorators everywhere was Baroque. Their idea of decoration was exaggeration of ornamentation, and particularly of ornamentation in relief. To them magnificence was more pleasing than perfection.

A striking exception to the rule was the late Stanford White, who shares with the late J. Pierpont Morgan the major part of the credit for the present decorative revival in the United States. Another exception is Charles A. Platt whose activities still continue to enrich our country.

With those who in Gothic sought refuge from seventeenth century Baroque, I have no quarrel. While much Gothic possesses many of the faults of Baroque, it is too noble a style to be condemned, except as misinterpreted in the nineteenth century.

But with those who fail to recognize the supreme exquisiteness of Florentine interiors of the fifteenth century, I totally disagree, and do indeed regard them as lacking in taste utterly.

The rhythm of Classic and Renaissance art is just as definite and characteristic as the rhythm of the highest types of poetry and of music. It is a rhythm that appeals less to the barbarian than to the gentlemen, and that requires a considerable degree of culture and civilization to appreciate. It is a rhythm of balance and of repetition that to the uninitiate often seems monotonous.

Naturally to those whose inspiration is Baroque or Rococo, Italian Renaissance interiors seems bare and cold. They lack the "homelike" atmosphere that is caused by overcrowding with ugly furniture badly placed. There is still left in them room apparently as well as really for human occupants.

Also as compared with Baroque and Gothic works of art, those of the Italian Renaissance seem low. While in Gothic, vertical effects are exaggerated at the expense of horizontal, and in Baroque large curves introduce heavy contrast and bold variety, in Renaissance there is a balance of horizontal and vertical which makes for aesthetic sanity.

Frequently in my classes at the Metropolitan Museum of Art I am asked to define the difference between Nature and Art. My answer is always something as follows:—

Just as Nature is what God makes, so Art is what man makes. Nature is raw material for Art. The hand of man is what transforms Nature into Art, making it in a sense human, just as Nature is in a sense divine. But just as not all Nature is beautiful, so not all Art is beautiful, and those who start their Art discussions by attributing mysterious perfection to all Nature and all Art, are blind.

God makes hills and valleys and caves and forests. Man makes houses. With the plumb line he brings the works of Nature down to human scale. Rough and irregular are the floors and roofs and walls of caves and of forests. But the floors and roofs and walls of human houses are exactly horizontal and exactly vertical, and covered with balanced and repeated ornament.

It is balance and repetition that most obviously distinguish Art from Nature, and it is perfection of balance and delicacy of rhyme that to a supreme degree distinguishes the art of the Florentine Renaissance, furniture as well as paintings and sculpture and architecture. Second only to the Florentine furniture of the fifteenth century, is the furniture of the Italian Renaissance of the sixteenth century.

Greatly do I wish that I had here the opportunity to elaborate on the qualities and ideals that distinguish the Italian fourteenth century with its veneer of Gothic; from the Florentine fifteenth century with its living classics; from the Roman sixteenth century with its emphasis of formalism which makes it by comparison almost Baroque; from the Roman seventeenth century with Baroque dominant; from the eighteenth century with its Baroque - Rococo Italian imitations of the furniture of France and England. But that would exceed the space my publisher allots me, as well as the time I can allow to the task. So I beg the indulgence of my friends and readers if I merely outline the background, and set a task to be perhaps accomplished later.

Secondary in importance to the century distinctions are the territorial ones; partly because the provenance of the ancient pieces of furniture that have survived is not always certain; partly because the territorial distinctions are lesser ones, the masterpieces of Florence being copied and reproduced elsewhere; sometimes in Milan where Gothic from the north had most influence; sometimes in Genoa where the contiguity of France was more in evidence; even in Venice, where Oriental and Byzantine and Gothic struggled to give richness of color at the expense of purity of line, and of good taste.

For those whose Italian geography is hazy, I will add that Tuscan refers to the ancient province of which Florence was the capital, and in which Siena is also situated; Umbrian to the province east of Tuscany in which is situated Citta di Castello; Ligurian to the provice of which Genoa was the capital; Bolognese to the capital of Emilia north of Tuscany; Brescian to the city of Brescia east of Milan in Lombardy; Paduan to the city west of Venice in Venetia; Tyrolean to the province the Italians are now fighting to win from Austria.

As is shown by the "List of Plates" which follows this introduction, the subject divisions are five:

Plates	1 to 56,	Interiors and Beds
Plates	57 to 89,	Tables and Frames
Plates	90 to 139,	Chairs and Benches
Plates	150 to 176,	Case Pieces
Plates	177 to 200,	Chests

While the chests called by the Italians cassoni, come last in the list, they are of prime importance historically, and from the point of view of the evolution of furniture forms. In the Middle Ages, they served not only as trunks abroad, but as safes and cabinets at home. Placed against the wall the lower ones were used as benches, and upon occasion even as couches; and placed in the middle of the room the higher ones served as tables. The earliest chests illustrated are the two Gothic fourteenth century examples from the Villa Palmieri and the Davanzati Palace on Plate 179. The example from the Davanzati Palace on Plate 178 is not Venetian of the fourteenth, but French-Flemish of the fifteenth century.

Gothic examples of the early fifteenth century are three, from the Milan Poldo-Pezzoli Museum on Plate 178, and from the Davanzati Palace and the Florence National Museum on Plate 177.

Chests like these, and the classic ones that succeeded them are often called marriage and bridal chests, not without reason, because they were often used as containers for bridal trousseau. At the same time, it is only fair to state that this applies to only a small percentage of the extant cassoni, and to label them all marriage chests is just as inaccurate as to call all Oriental kelims "kis-kelims."

Splendid Classic fifteenth century chests are the two from the Davanzati Palace on Plate 180, the upper one obviously descended from some ancient Roman sarcophagus, and the gesso sculpture that adorns the front panel of the lower one also betraying the same inspiration. Distinguished for the beauty of their floral scroll-work in gilded gesso are the two Florentine chests in the Victoria and Albert Museum illustrated on Plate 185. Typically Umbrian is the lower one on Plate 186, in the Metropolitan Museum of Art. A super example of fifteenth century acanthus leaf-carving is the top chest on Plate 187. A unique example of landscape and figure-carving as applied to the ornamentation of cassone panels is the chest in the Milan Civic Museum, illustrated on Plate 193. Extraordinary for the merit of the nude figures is the carving in high relief on the chest in the Victoria and Albert Museum, also illustrated on Plate 193. Almost equal to this, but not as perfectly preserved is the lower chest on Plate 194, while the upper one on the same plate displays the same marvelous skill in the shaping of the acanthus leaf scrolls already noted on Plate 187.

Even more than these cassoni, do the large benches and cassapancas and tables and side-boards of the Italian Renaissance accentuate the horizontal lines that make Italian Renaissance interiors look low and restful, even when they are very high. Examples of the first are the superb late fifteenth century example on Plate 135, and the sixteenth century example with balustered back in the Metropolitan Museum of Art, on Plate 138.

Splendid cassapancas — which are really long chests, with backs and arms, and usually mounted on platforms — are the fifteenth century Florentine inlaid one on Plate 133, from the Davanzati Palace; and the carved sixteenth century one in the Metropolitan Museum of Art, on Plate 135. Other fine Florentine examples are those on Plate 137, with Baroque tendencies already manifest. A sixteenth century inlaid one, with paneled back, but without arms, is from the Davanzati Palace and illustrated on Plate 133. The fifteenth century one on Plate 131 has such a high back that it groups among those commonly called thrones.

Among noble tables are those on Plates 1, 13, 26, 27, 40, 43, 44, 49, 57, 58, 60. Impressive and beautiful sideboards — which are really long chests that have grown a little in height and sub-

stituted doors for lid, and usually added drawers above the doors — are those on Plates 143, 152. Other larger cabinets are those on Plates 145, 147, 148, 151. Smaller cabinets also called commodes, are those on Plates 146, 150, 171, 174, 176. Cabinets planned for use as writing desks are the upper one on Plate 147, and the two-story one on Plate 157.

At this point it seems pertinent to say something regarding the development of two-story furniture. At first it was often merely a temporary union of table with chest, or chest with chest, or cabinet with cabinet, or cabinet with case of shelves, the latter in each instance being placed temporarily and without being fastened, upon the former. Plate 161 on the left shows an early example of this, upon the top of which has been added recently as a temporary third story, a tiny and very delightful carved Gothic chest. Plate 161 shows a cabinet with legs (cabinet and table made as one), that is not Venetian of the fourteenth century, but Flemish of the late fifteenth. Plate 175 shows a seventeenth century unattached chest resting upon a table. Plate 160 shows an exquisite leather-covered fall-front cabinet with tiny drawers, resting upon a stand that is not an integral part of it. Other temporary unions are those on Plates 159 and 166. The two cabinets on Plate 169 seems to have been composed as units, although even of them the upper cabinet can probably be easily removed from the lower. Long chests by elaborately architectural superstructure of shelves with transparent doors have been transformed into massive curio cabinets, are those on Plates 167 and 168. Small cabinets that with the aid of platforms have become priedieus are those on Plate 162.

Of small tables there is illustrated a wide variety of the finest examples, rectangular as well as hexagonal and octagonal; on Plate 61 from the Davanzati Palace; on Plate 62 from the Villa Pia; on Plate 63 from the Villa Palmieri two extraordinary examples of the fifteenth century; on Plate 67, two almost equally extraordinary examples of the sixteenth century from the Davanzati Palace and Villa Palmieri; besides others on Plates 64, 65, 66, 69, 72, 76 et al. The Genoese side table on Plate 72 and the carved table from the Victoria and Albert Museum on Plate 73, have carving of such excellence as to suggest the best work of the French Renaissance, though of course entirely different in character. Plate 71 shows an ingenious and wonderfully beautiful carved writing table of the sixteenth century, in the Victoria and Albert Museum.

The finest beds illustrated are those on Plates 33, 51, 52, 53, 56. The latter three are four posters from the sixteenth century, while the first two fifteenth century ones from the Davanzati Palace and the Villa Palmieri respectively, have head and foot paneled, and are exalted above the floor on a high platform the extensions of which serve both as benches and as chests. So that while they exaggerate the size of the bed, and accentuate tremendously the Italian Renaissance horizontality, they really are very useful.

Tiny by comparison but yet interesting are the three cradles on Plates 54 and 55, and the small bed on Plate 55.

Of Italian chairs there are more types than were until recently known to exist: chairs with three sprawling legs, chairs supported not on legs but on broad carved standards front and back; folding "X" chairs of the type sometimes called "Savonarola"; wonderful "Dante" chairs like the two on Plate 96; monastery chairs like that on Plate 101; besides enough four-legged side and arm chairs to furnish pictures for a complete history of the subject. The gold tapestry that upholsters one of the chairs on Plate 117 is remarkably fine. A "chest" chair with low back is the fifteenth century one on Plate 90, and a fifteenth century chair with high canopied back is that on Plate 130. In the middle of Plate 130 is a "cabinet" chair with polyagonal enclosed back. The chair on the right of Plate 130 must have been executed by a carver from France or Flanders.

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I would also call attention not only to the exquisitely carved mirror and picture frames, but also among other fireplace mantles, to those on Plates 14 and 35, and to the hatrack with Gothic canopy on Plate 132; and to the spinning wheel, silk winders, floor and other lighting fixtures, which appear not only in the interiors but also on some of the other plates.

In summing up I would emphasis the fact that Italian furniture is Straight Line furniture. Indeed, it might almost be called Box and Board Furniture. Also that while the structure and frame work are architectural in form, the carved and sculptural ornament are "fat and flat" as compared with French Gothic or French Rennaissance, while gesso and painting are employed with great elaboration, principally on the chests, so many of which have already been illustrated by the devotees of "representative art," on the plea that they were too important to be classed as furniture. However that may be, it was certainly vandalism to destroy so many of the chests as have been destroyed in order to preserve the fronts as easel paintings and sculptures.

Again I reiterate that the Italian Renaissance is a period of balanced straight lines, horizontal and vertical, as distinguished from Gothic with its exaggeration of verticality, and from Baroque with its exaggeration of balanced curves. I hope and believe that a study of the illustrations in "Italian Furniture and Interiors" will spread and promote artistic sanity and industrial accomplishment.

GEORGE LELAND HUNTER

# LIST OF PLATES, VOLUME ONE

SEE END OF LIST FOR DIMENSIONS OF PIECES ON STARRED PLATES

## INTERIORS AND BEDS

	Frantissiasa	77'11- D-1'- '	
1.1-	Frontispiece	Villa Palmieri	Florence
	Living Room	Villa Palmieri	Florence
	Drawing Room	Villa Palmieri	Florence
	Bed Room	Villa Palmieri	Florence
	Bed Room	Villa Palmieri	Florence
	Bed Room	Villa Palmieri	Florence
	Room	Villa Palmieri	Florence
	Living Room	Villa Palmieri	Florence
	Reception Room	Villa Palmieri	Florence
	Reception Room	Villa Palmieri	Florence
	Stairway	Villa Palmieri	Florence
11	Kitchen of the Villetta	Villa Palmieri	Florence
	Reception Room (Villa Aurora)	Villa Palmieri	Florence
13	Dining Room (Villa Aurora)	Villa Palmieri	Florence
14	Mantels, Fourteenth Century	Davanzati Palace Villa Palmieri	Florence
15	Hall of Ruggero	Royal Palace	Palermo
	First Room	Buonarroti Gallery	Florence
	Second Room	Buonarroti Gallery	Florence
	Third Room	Buonarroti Gallery	Florence
	Dining Room	Villa Curonia	Florence
	Drawing Room	Villa Curonia	Florence
	Hall	Villa Curonia	Florence
	Salon	Villa Curonia	Florence
	Bed Room	Villa Curonia	Florence
	Entrance	Davanzati Palace	Florence
	Great Hall, First Floor	Davanzati Palace	Florence
	Great Hall, Second Floor	Davanzati Palace	
	Great Hall, Third Floor	Davanzati Palace	Florence
	Dining Room	Davanzati Palace	Florence
	Living Room	Davanzati Palace	Florence
	Hall, Second Floor	Davanzati Palace	Florence
	Parraquet Room	Davanzati Palace	Florence
	Living Room	Davanzati Palace	Florence
	Bed Room	Davanzati Palace	Florence
	Peacock Room	Davanzati Palace	Florence
/	Mantles	Davanzati Palace	Florence
	Bed Room		Florence
	Council Hall	Vincigliata Palace	Florence
		Vincigliata Palace	Florence
	Dining Room Service Room	Vincigliata Palace	Florence
	Service Room  Room of Clemente VII	Vincigliata Palace	Florence
	Room of Clemente VII	Vecchio Palace	Florence
	Dining Room  Bronze Room	Stibbert Museum	Florence
42	Bronze Room	National Museum	Florence

4	3 Second Hall	Art Museum	Citta di Castello
-	4 Second Hall	Art Museum	Citta di Castello
	5 Fifth Hall	Art Museum	Citta di Castello
	6 Seventh Hall	Art Museum	Citta di Castello
4	7 Eighth Hall	Art Museum	Citta di Castello
	8 Mantle	Art Museum	Citta di Castello
	9 Ninth Hall	Art Museum	Citta di Castello
	0 Ninth Hall	Art Museum	Citta di Castello
	1 Dias Bed	Villa Palmieri	Florence
*!	2 Low Post Bed, Sixteenth Century	Davanzati Palace	Florence
	3 Low Post Bed, Late Sixteenth Century	Davanzati Palace	Florence
	4 Cradles, Sixteenth Century	Davanzati Palace	Florence
	55 Cradle, Sixteenth Century Small Bed, Sixteenth Century	Metropolitan Museum of Art Davanzati Palace	New York Florence
	66 Bed, Sixteenth Century	Villa Palmieri	Florence

	TABLES AND	FRAMES	
*57	Umbrian Table, Seventeenth Century Table, Fifteenth Century	Davanzati Palace Villa Palmieri	Florence Florence
*58	Center Table, Sixteenth Century	Davanzati Palace	Florence
*59	Tuscan Center Table, Sixteenth Century Brescian Table, Sixteenth Century	Davanzati Palace Villa Pia	Florence Florence
*60	Paduan Table, Sixteenth Century Venetian Table, Fifteenth Century	Davanzati Palace Davanzati Palace	Florence Florence
*61	Umbrian Table, Fifteenth Century Tuscan Table, Early Sixteenth Century	Davanzati Palace Davanzati Palace	Florence Florence
*62	Tables, Sixteenth Century	Villa Pia	Florence
63	Center Tables, Fifteenth Century	Villa Palmieri	Florence
-64	Tables, Fifteenth Century	Villa Palmieri	Florence
*65	Umbrian Center Table, Early Sixteenth Century	Davanzati Palace	Florence
66	Folding Side Table, Fifteenth Century Walnut Side Table, Early Seventeenth Century	Private Collection	
*67	Center Table, Sixteenth Century Center Table, Sixteenth Century	Villa Palmieri Davanzati Palace	Florence Florence
*68	Four Tables, Sixteenth Century	Metropolitan Museum of Art Villa Pia	New York Florence
*69	Umbrian Center Table, Sixteenth Century	Davanzati Palace	Florence
*70	Refectory Table, Sixteenth Century Florentine Dining Table, Sixteenth Century Table, Sixteenth Century	Metropolitan Museum of Art Villa Pia Metropolitan Museum of Art	Florence
*71	Writing Table, Sixteenth Century	Victoria and Albert Museum	London
*72	Genoese Side Table, Fifteenth Century Umbrian Center Table, Sixteenth Century	Davanzati Palace Davanzati Palace	Florence Florence
*73	Carved Table, Sixteenth Century	Victoria and Albert Museum	London

74	Table and Chairs, Sixteenth Century	Villa Palmieri	Florence
75	Table, Sixteenth Century Chairs, Fifteenth Century	Villa Palmieri	Florence
76	Table and Chairs, Sixteenth Century	Villa Palmieri	Florence
77	Table and Chair, Sixteenth Century Table, Sixteenth Century Chair, Seventeenth Century	Villa Palmieri	Florence
78	Tables and Chairs, Sixteenth Century	Villa Palmieri	Florence
79	Table and Chairs, Fifteenth Century Table and Chairs, Sixteenth Century	Villa Palmieri	Florence
80	Table, Fifteenth Century Table, Fourteenth Century Chair, Sixteenth Century	Villa Palmieri	Florence
*81	Frame, Sixteenth Century Bible Stand	Victoria and Albert Museum Museum of Antiques	London Parma
*82	Frame, Sixteenth Century Prie - Dieu Chair, Sixteenth Century	Victoria and Albert Museum Davanzati Palace	London Florence
*83	Frame, Late Fifteenth Century Kitchen Mill, Sixteenth Century	Victoria and Albert Museum Davanzati Palace	London Florence
*84	Frame, Late Sixteenth Century Silk Winders, Seventeenth Century	Victoria and Albert Museum Davanzati Palace	London Florence
*85	Frame, Sixteenth Century	Victoria and Albert Museum	London
*86	Frame, Sixteenth Century Mirror Frame, Fifteenth Century	Victoria and Albert Museum	London
*87	Mirror Frame, Sixteenth Century Spinning Wheel, Seventeenth Century	Victoria and Albert Museum Davanzati Palace	London Florence
*88	Sienese Frame, Late Fifteenth Century Work Table, Seventeenth Century	Victoria and Albert Museum Davanzati Palace	London Florence
*89	Frame, Sixteenth Century Sienese Bowl Holder	Victoria and Albert Museum Davanzati Palace	London Florence

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### PLATES IN VOLUME ONE WITH DIMENSIONS

- 52 Low Post Bed, height 5 ft. 4 in., length 6 ft. width 4 ft. 6 in.
- 53 Low Post Bed, height 5 ft. 113/4 in., length 7 ft. 6 in., width 5 ft. 31/4 in.
- 54 Upper Cradle, height 3 ft. 2½ in., length 4 ft., width 2 ft.
  Lower Cradle, height 3 ft., length 3 ft. 3 in., width 2 ft. 1 in.
- 55 Small Bed, height 2 ft. 8 in., length 4 ft. 2 in., width 2 ft.  $8\frac{1}{2}$  in.
- 57 Umbrian Table, height 2 ft. 8 in., length 13 ft. 6 in., width 3 ft. 3 in.
- 58 Center Table, height 2 ft.  $9\frac{1}{2}$  in., length 5 ft.  $5\frac{1}{2}$  in., width 3 ft.  $3\frac{1}{2}$  in.
- 59 Tuscan Table, height 2 ft.  $7\frac{1}{2}$  in., length 9 ft.  $6\frac{1}{4}$  in., width 3 ft.  $2\frac{1}{2}$  in.

  Brescian Table, height 2 ft.  $10\frac{1}{2}$  in., length 6 ft. 8 in., width 2 ft. 11 in.
- 60 Paduan Table, height 3 ft. 2 in., length 9 ft. 5 in., width 3 ft. 4 in.

  Venetian Table, height 2 ft. 81/4 in., length 4 ft. 71/2 in., width 3 ft.
- 61 Umbrian Table, height 2 ft. 7 in., length 4 ft.  $\frac{1}{2}$  in., width 3 ft.  $4\frac{1}{2}$  in.

  Tuscan Table, height 2 ft.  $8\frac{3}{4}$  in., length 3 ft.  $8\frac{3}{4}$  in., width 3 ft. 6 in.
- 62 Upper Left, height 2 ft. 11½ in., length 3 ft. 6 in., width 3 ft. 6 in.

  Upper Right, height 2 ft. 6½ in., length 4 ft., width 1 ft. 11¾ in.

  Lower Left, height 2 ft. 10 in., length 4 ft. 6 in., width 3 ft. 4 in.

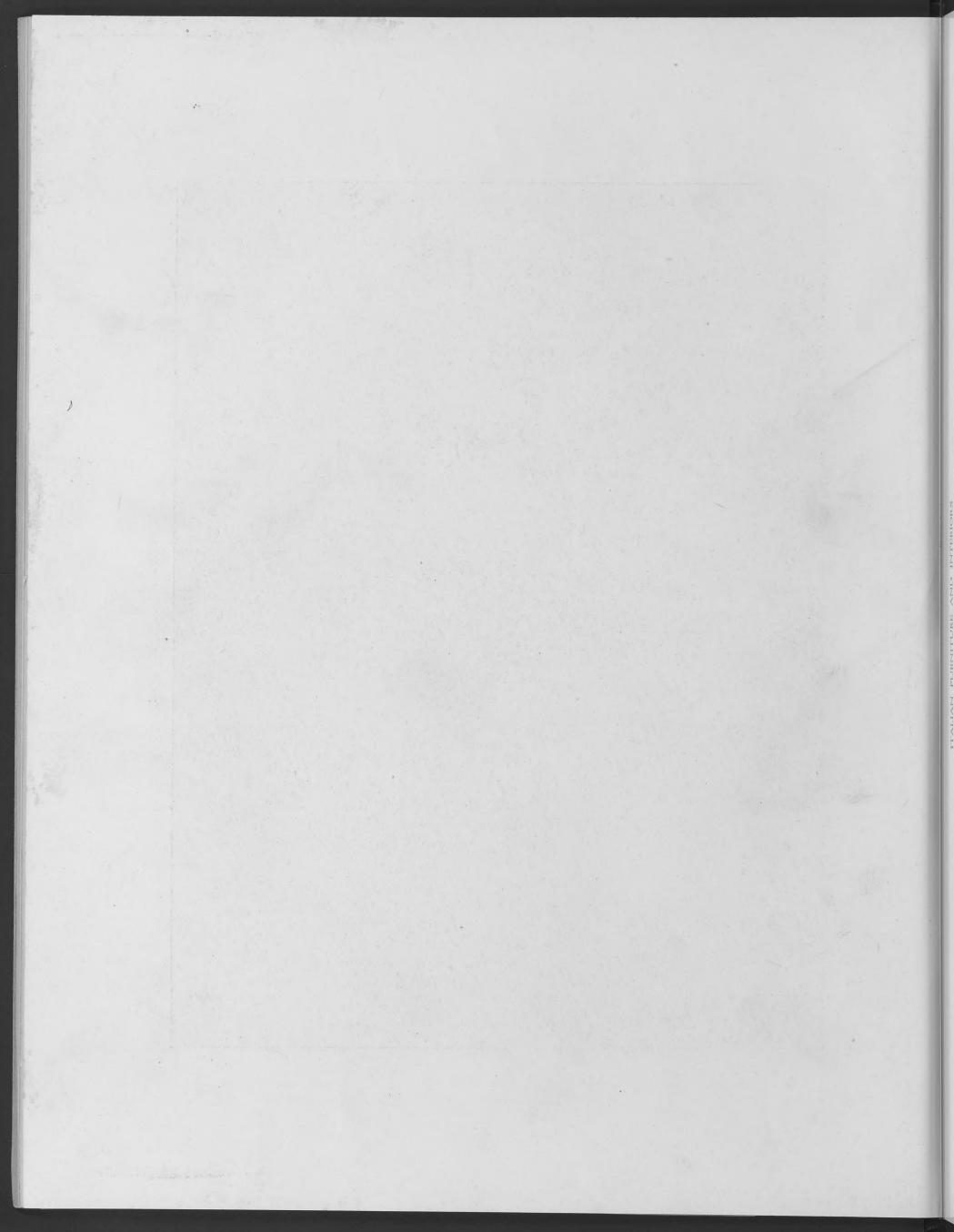
  Lower Right, height 2 ft. 10 in., length 5 ft. 3 in., width 2 ft. 11 in.
- 65 Umbrian Center Table, height 2 ft. 7 in., diameter 4 ft. 1 in.
- 67 Center Table (Davanzati Palace), height 3 ft., diameter 4 ft. 41/4 in.

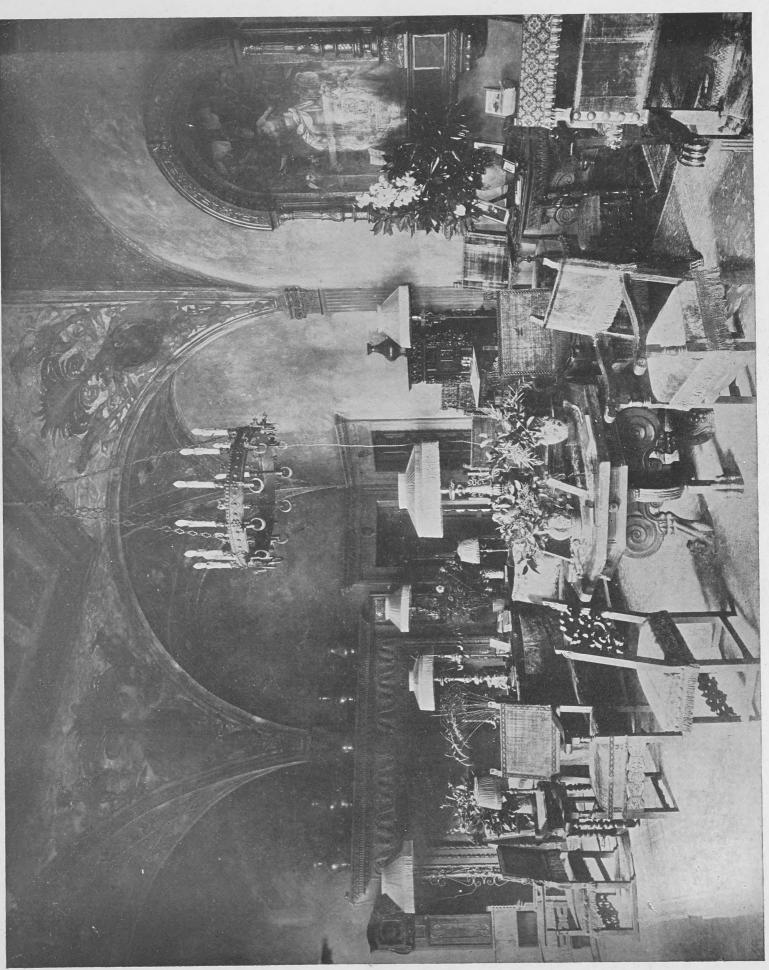
- 68 Lower Left (Villa Pia), height 2 ft.  $10\frac{1}{2}$  in., diameter 3 ft.  $9\frac{1}{4}$  in.

  Lower Right (Villa Pia), height 2 ft. 9 in., diameter 4 ft. 8 in.
- 69 Umbrian Center Table, height 2 ft. 8½ in., length 3 ft. 1 in., width 2 ft. 4 in.
- 70 Florentine Dining Table, height 2 ft.  $7\frac{3}{4}$  in., length 10 ft.  $6\frac{1}{2}$  in., width 2 ft.  $3\frac{3}{4}$  in.
- 71 Writing Table, height 3 ft., length 4 ft. 4 in., width 2 ft. 9 in.
- 72 Genoese Side Table, height 2 ft.  $11\frac{1}{2}$  in., length 4 ft.  $1\frac{1}{2}$  in., width 2 ft.  $6\frac{3}{4}$  in. Umbrian Center Table, height 2 ft.  $8\frac{1}{2}$  in., length 3 ft.  $7\frac{1}{4}$  in., width 3 ft.  $3\frac{1}{2}$  in.
- 73 Carved Table, height 2 ft. 11 in., length 4 ft. 1 in., width 2 ft. 6 in.
- 81 Frame, height 4 ft.  $2\frac{1}{2}$  in., width 3 ft.  $2\frac{1}{2}$  in.
- 82 Frame, height 3 ft. 31/4 in., width 2 ft. 73/4 in.
- 83 Frame, height 4 ft. 61/4 in., width 3 ft. 101/4 in.
- 84 Frame, height 4 ft. 5 in., width 4 ft. 3 in. A. Silk Winder, height 3 ft.  $2\frac{1}{4}$  in. B. Silk Winder, height 3 ft.  $11\frac{1}{2}$  in.
- 85 Frame, height 3 ft. 4 in., width 4 ft. 8 in., depth
- 86 Frame, height 5 ft., width 4 ft. 3 in. Mirror Frame, height 2 ft. 7 in., size of plate  $10\frac{1}{2}$  in. by  $8\frac{3}{4}$  in.
- 87 Mirror Frame, height 1 ft. 6 in., width 1 ft. 10 in. Spinning Wheel, height 2 ft. 2¾ in.,
- 88 Sienese Frame, height 2 ft. 9 in., width 2 ft.  $4\frac{1}{2}$  in.
- 89 Frame, height 2 ft. 4½in. Bowl-Holder, height 2 ft. 10 in.

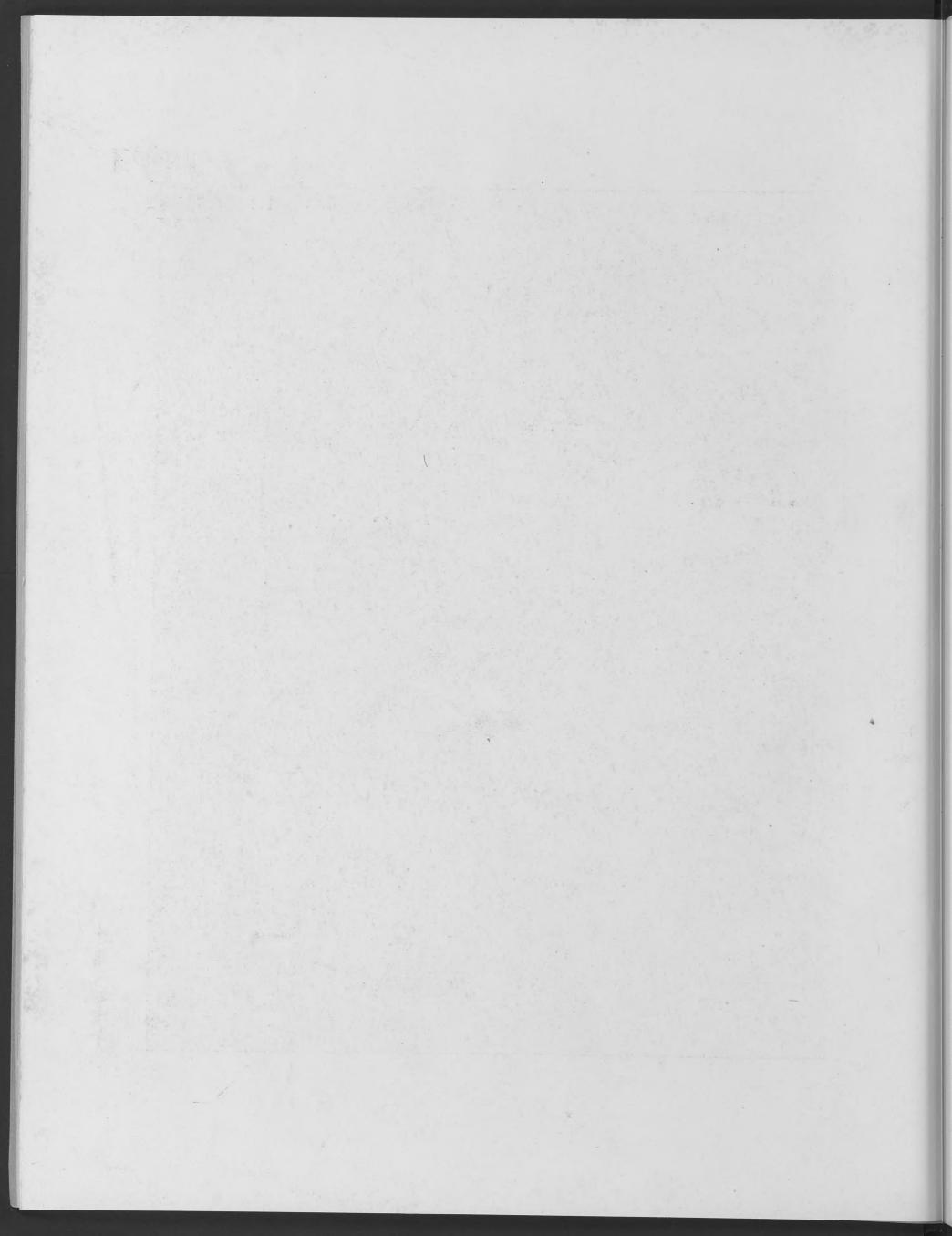


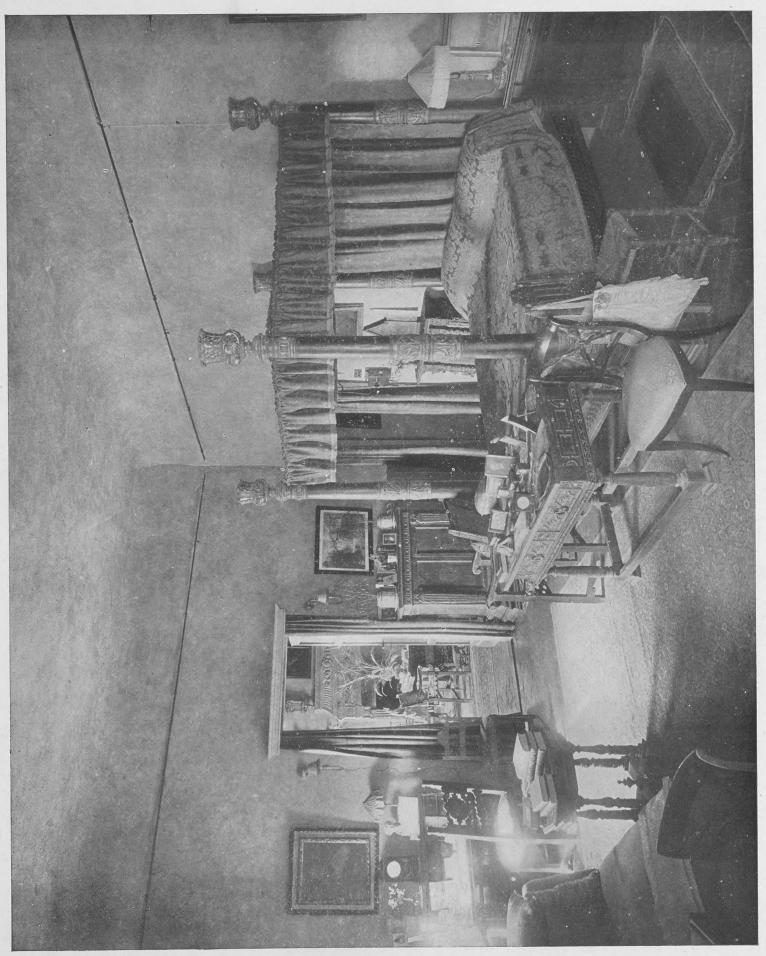
FLORENCE, THE VILLA PALMIERI



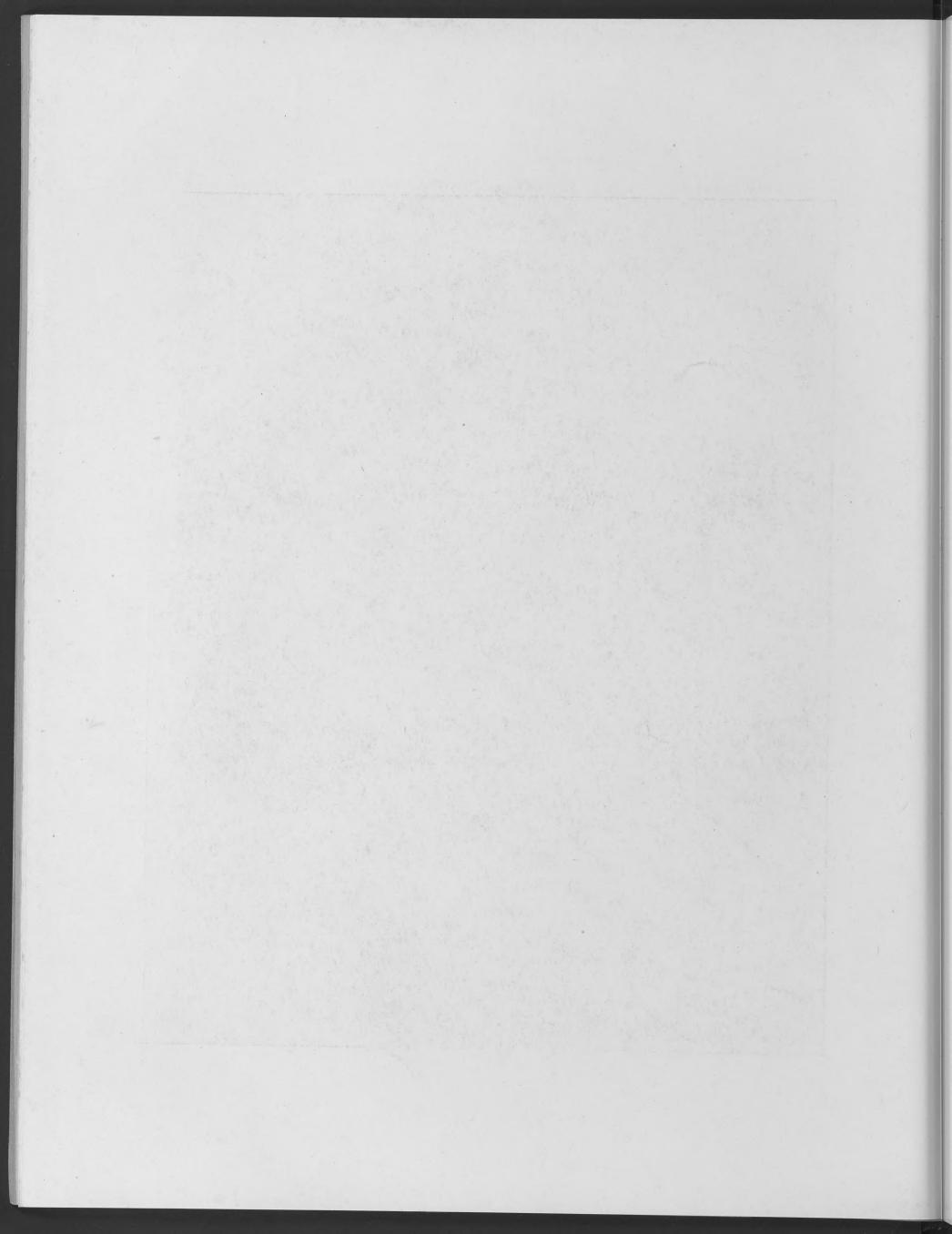


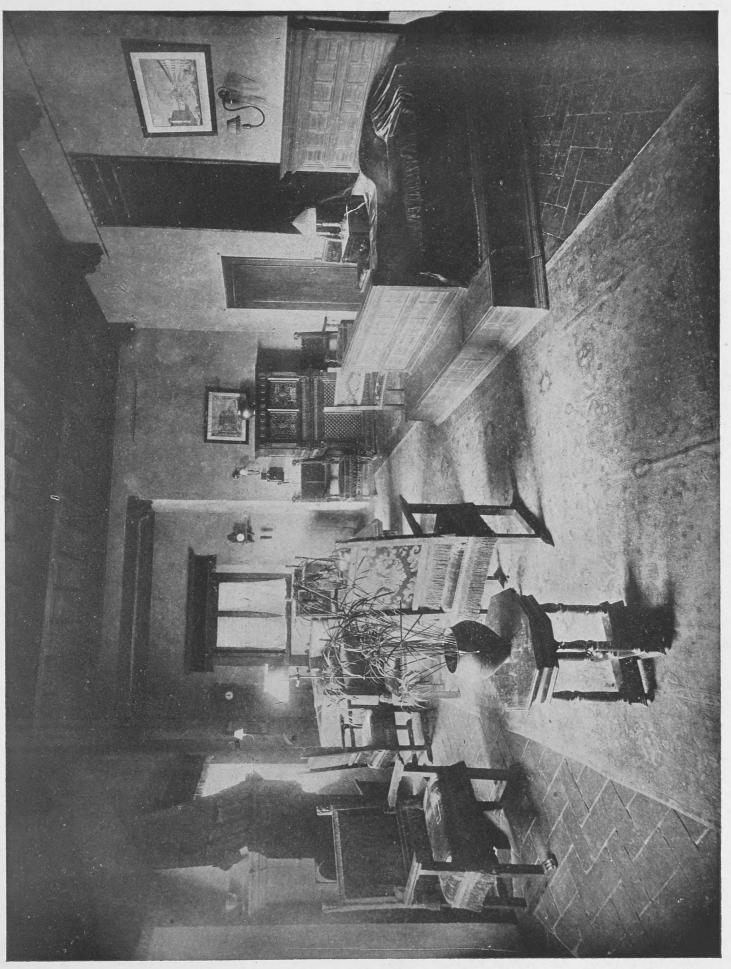
FLORENCE, VILLA PALMIERI, DRAWING ROOM



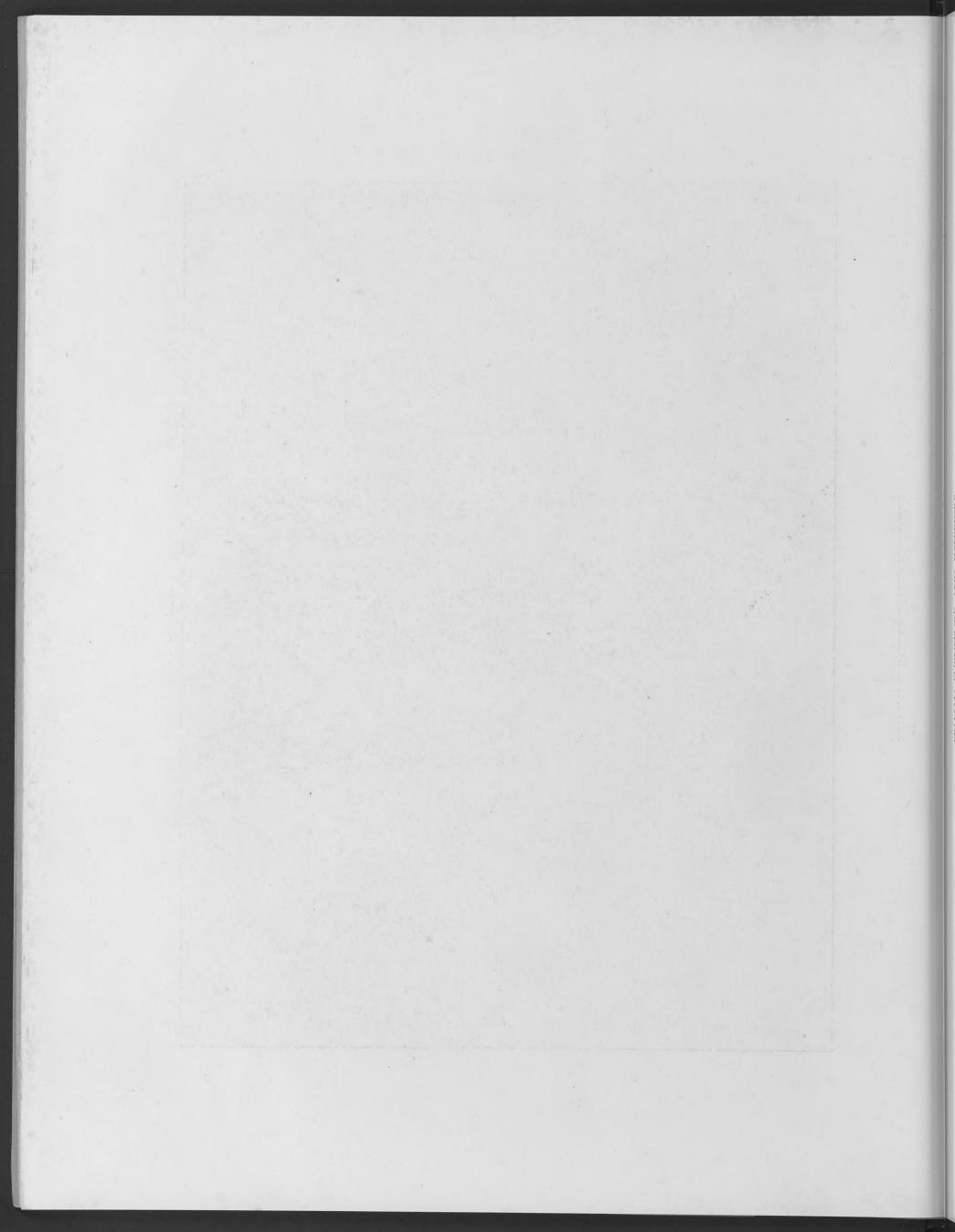


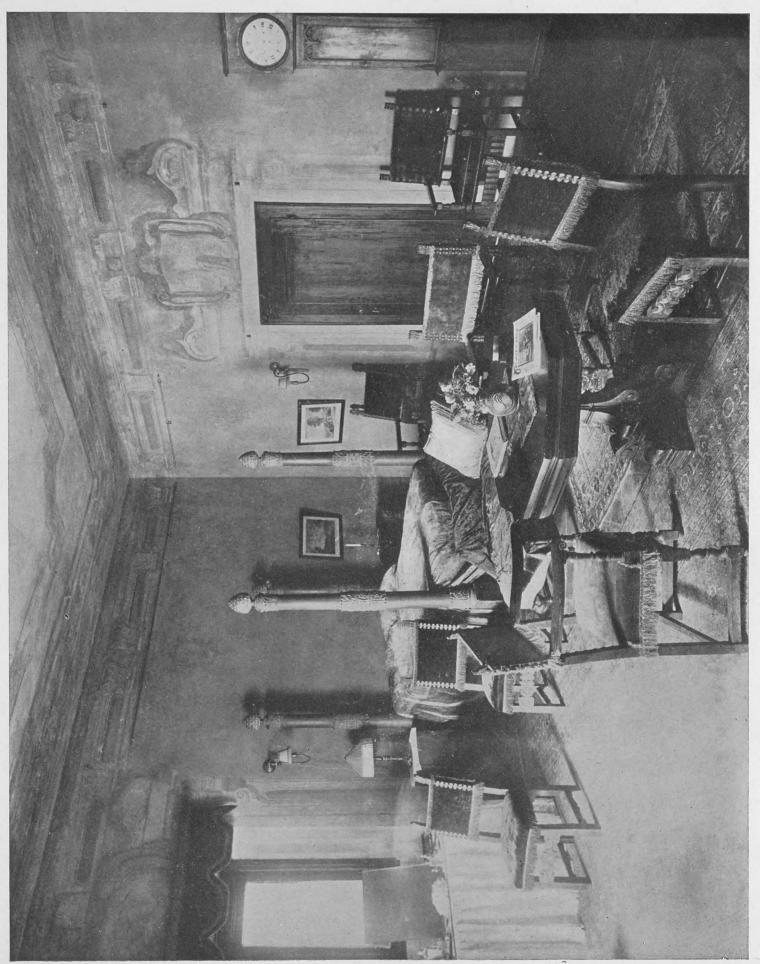
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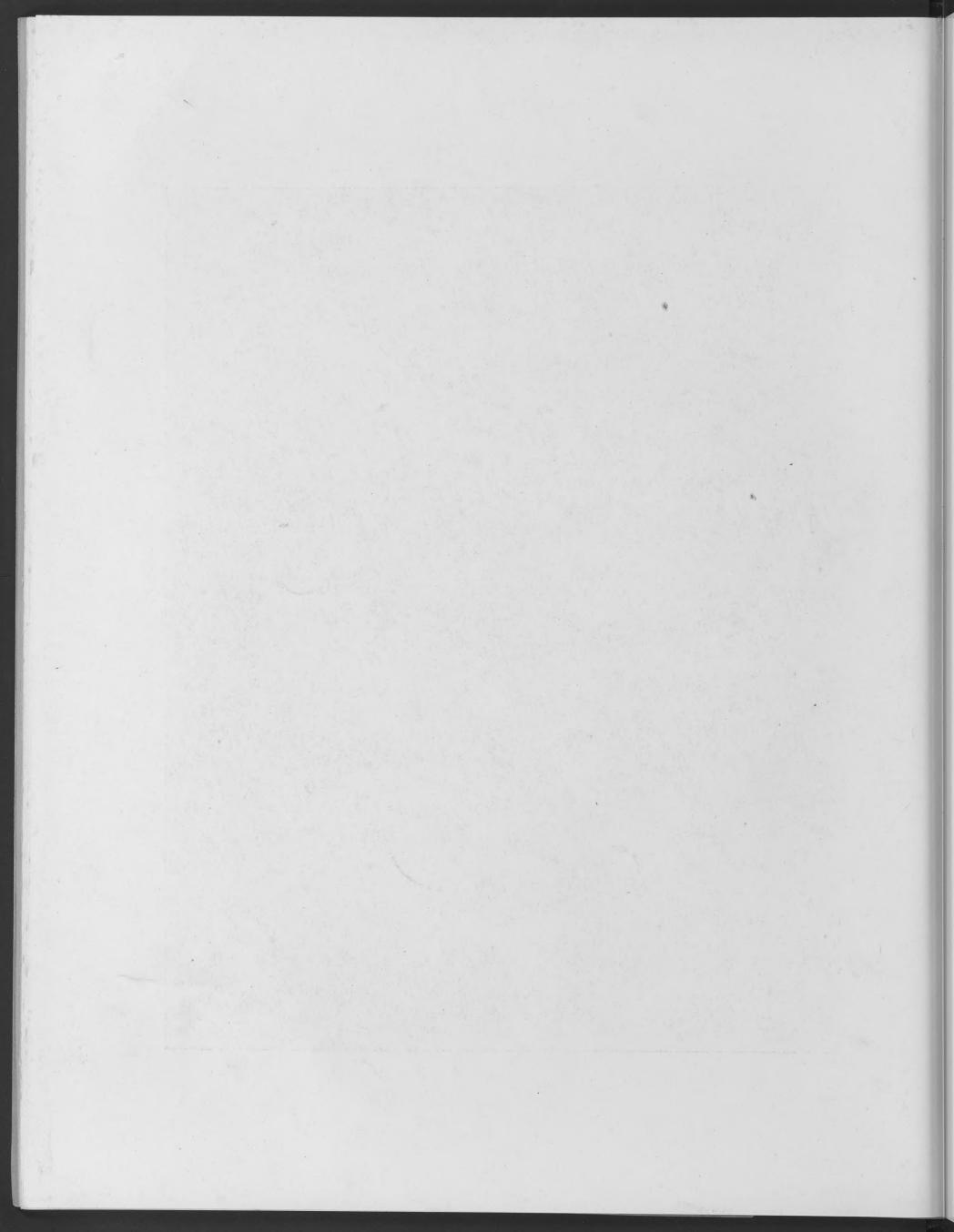


FLORENCE, VILLA PALMIERI, BED ROOM





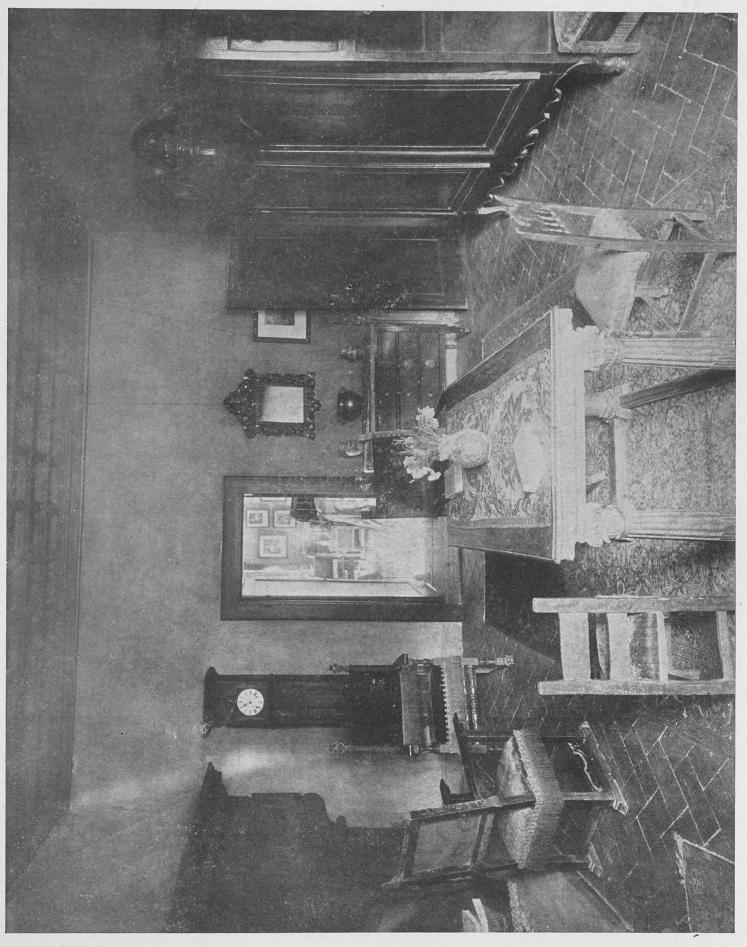
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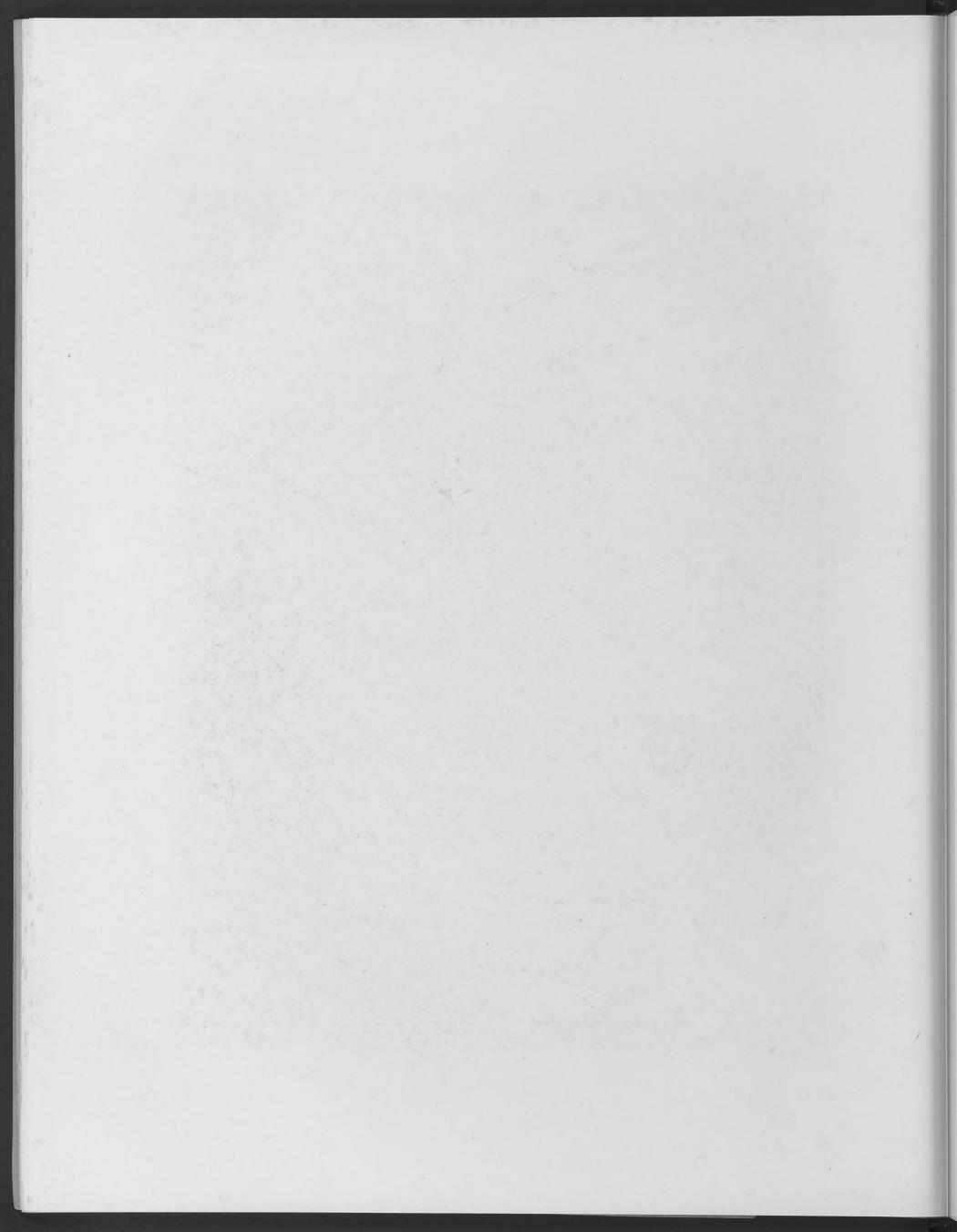


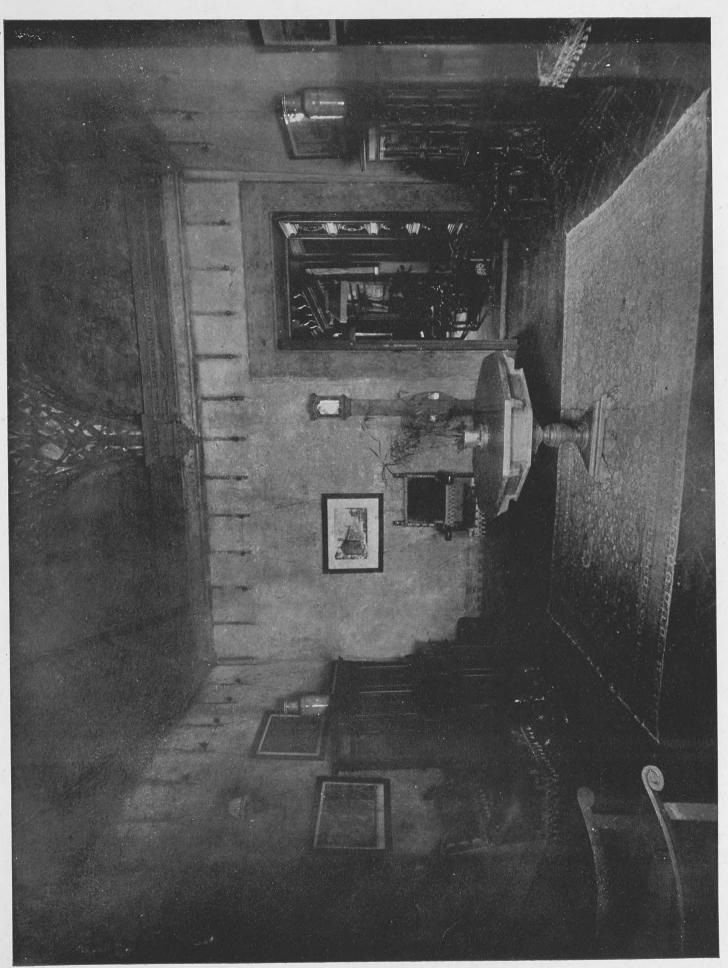
FLORENCE, VILLA PALMIERI, ROOM



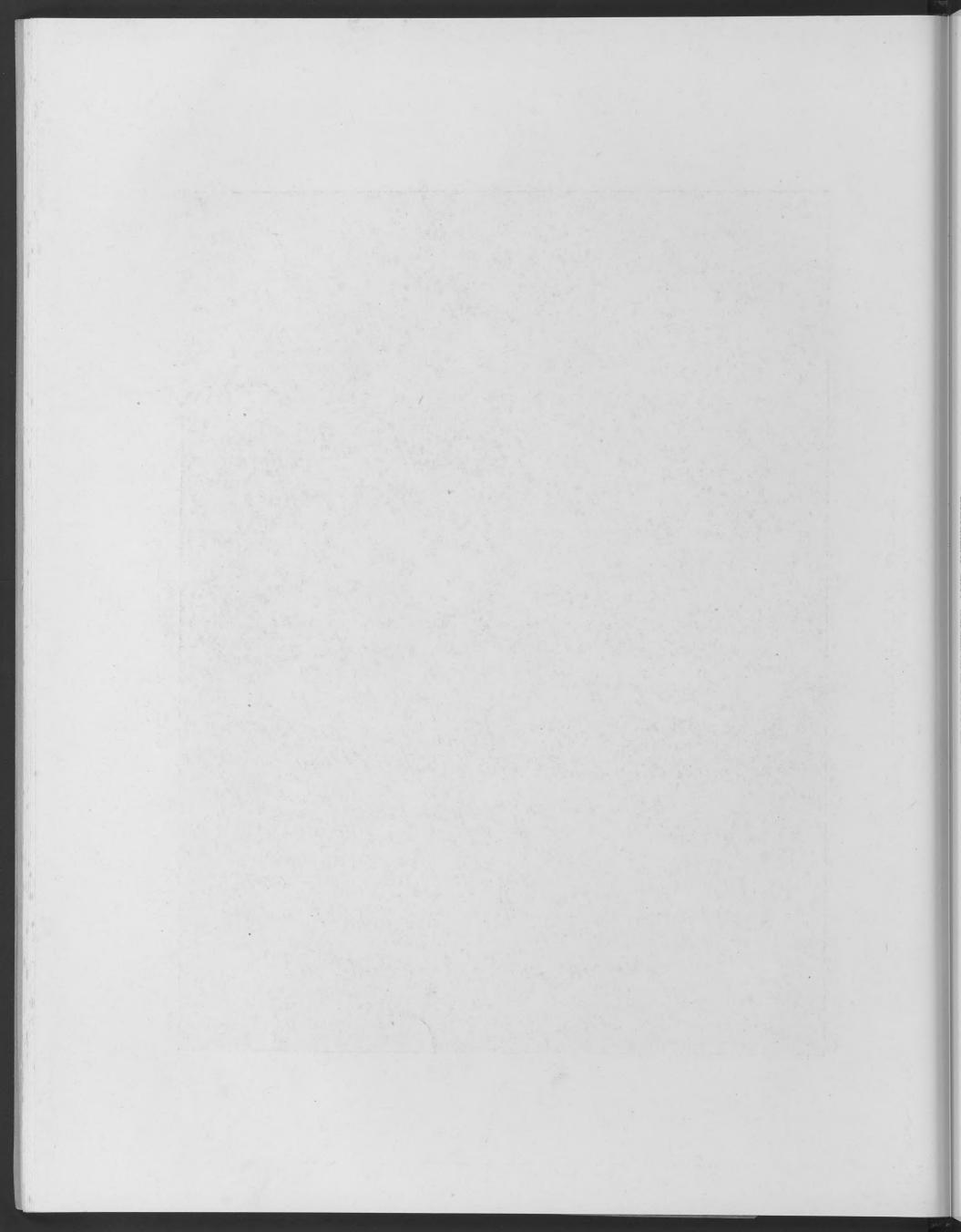


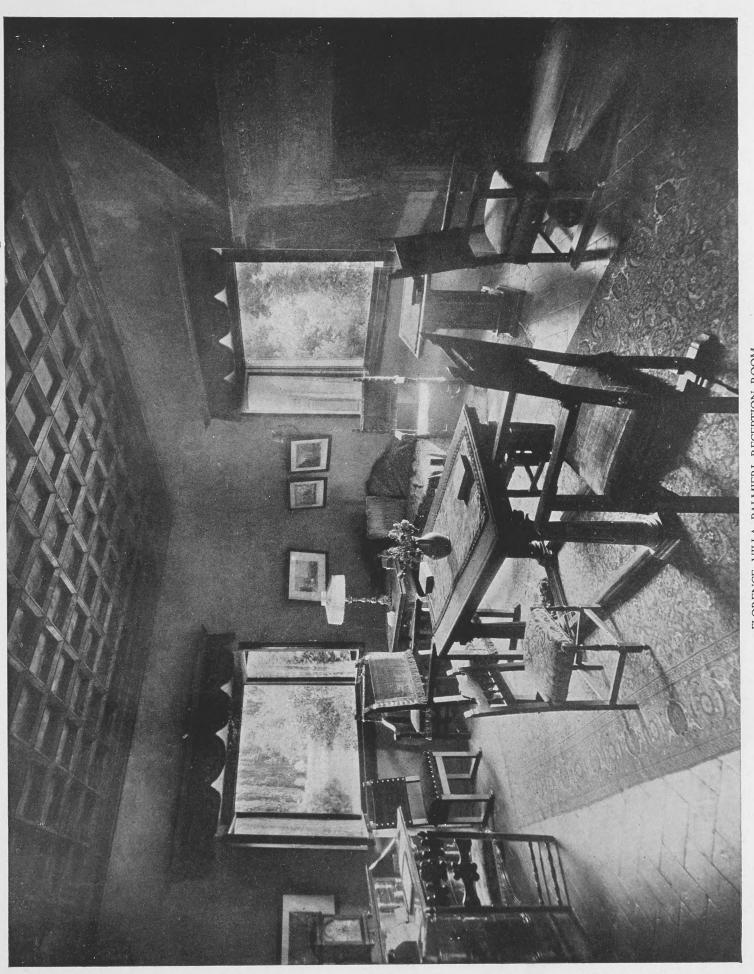
FLORENCE, VILLA PALMIERI, LIVING ROOM



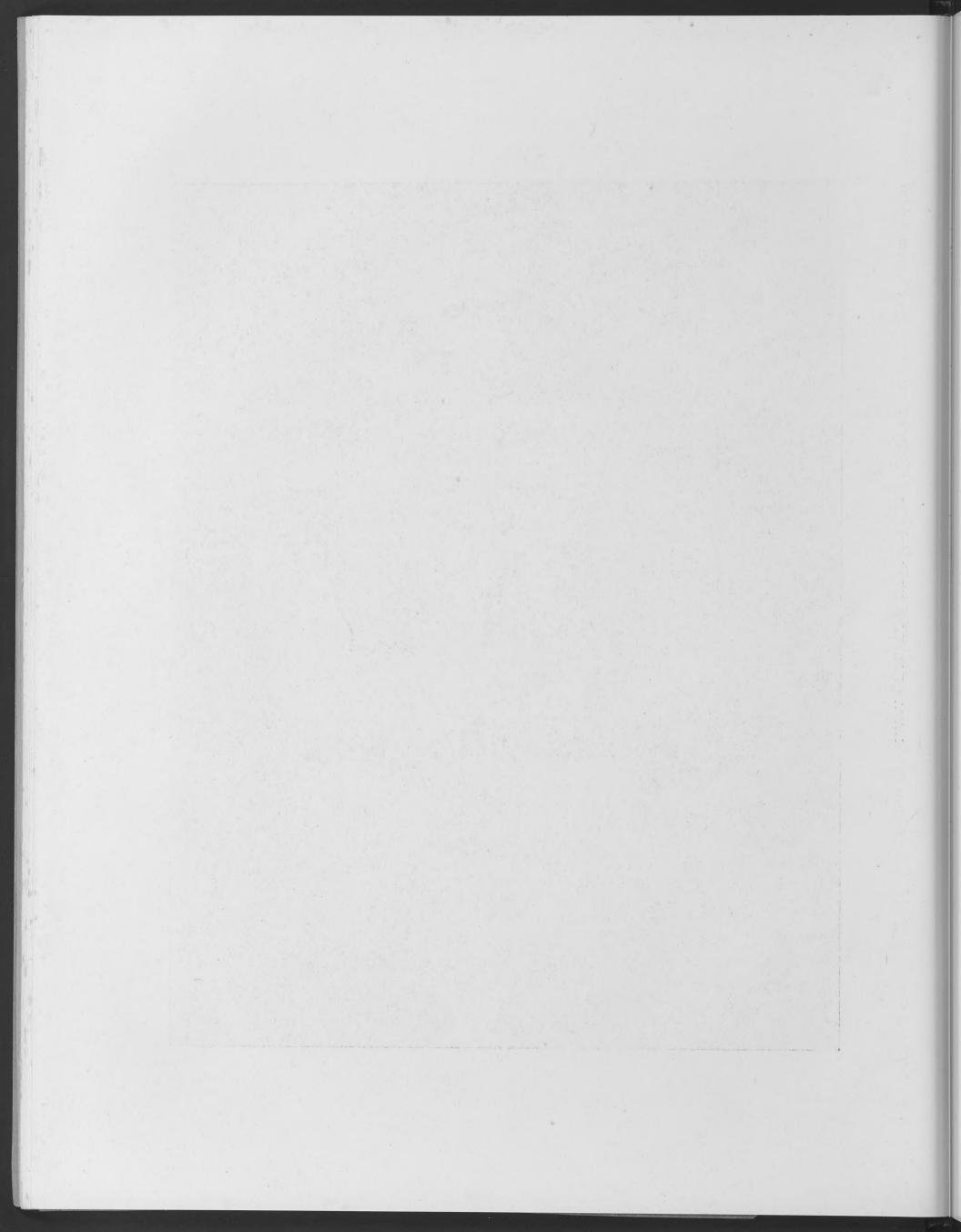


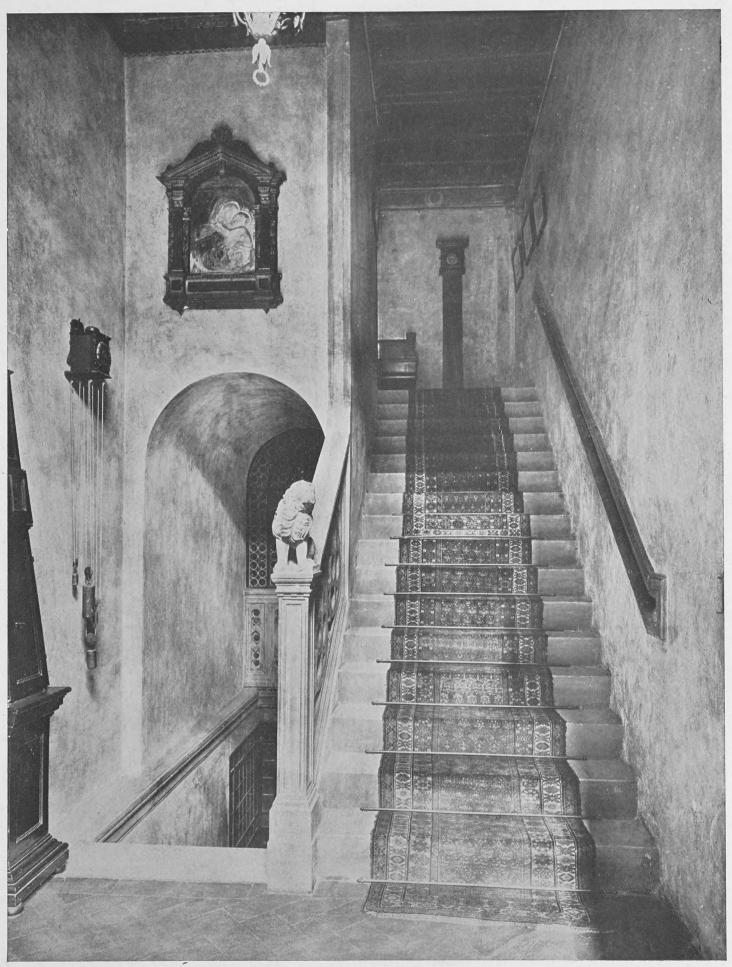
FLORENCE, VILLA PALMIERI, RECEPTION ROOM





FLORENCE, VILLA PALMIERI, RECEPTION ROOM



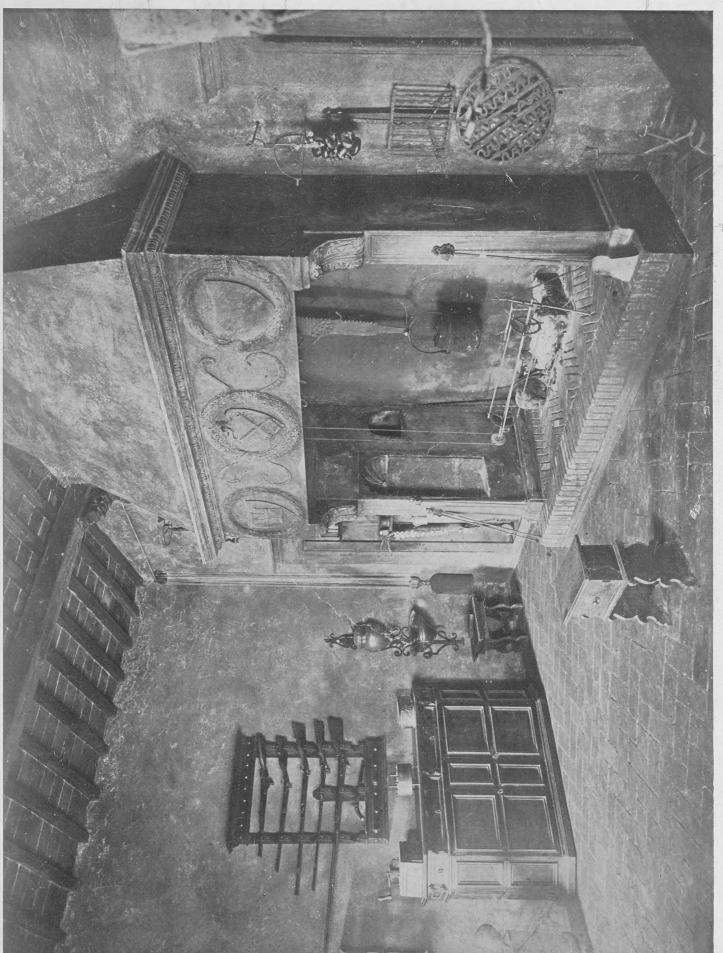


FLORENCE, VILLA PALMIERI, STAIRWAY, THIRTEENTH CENTURY

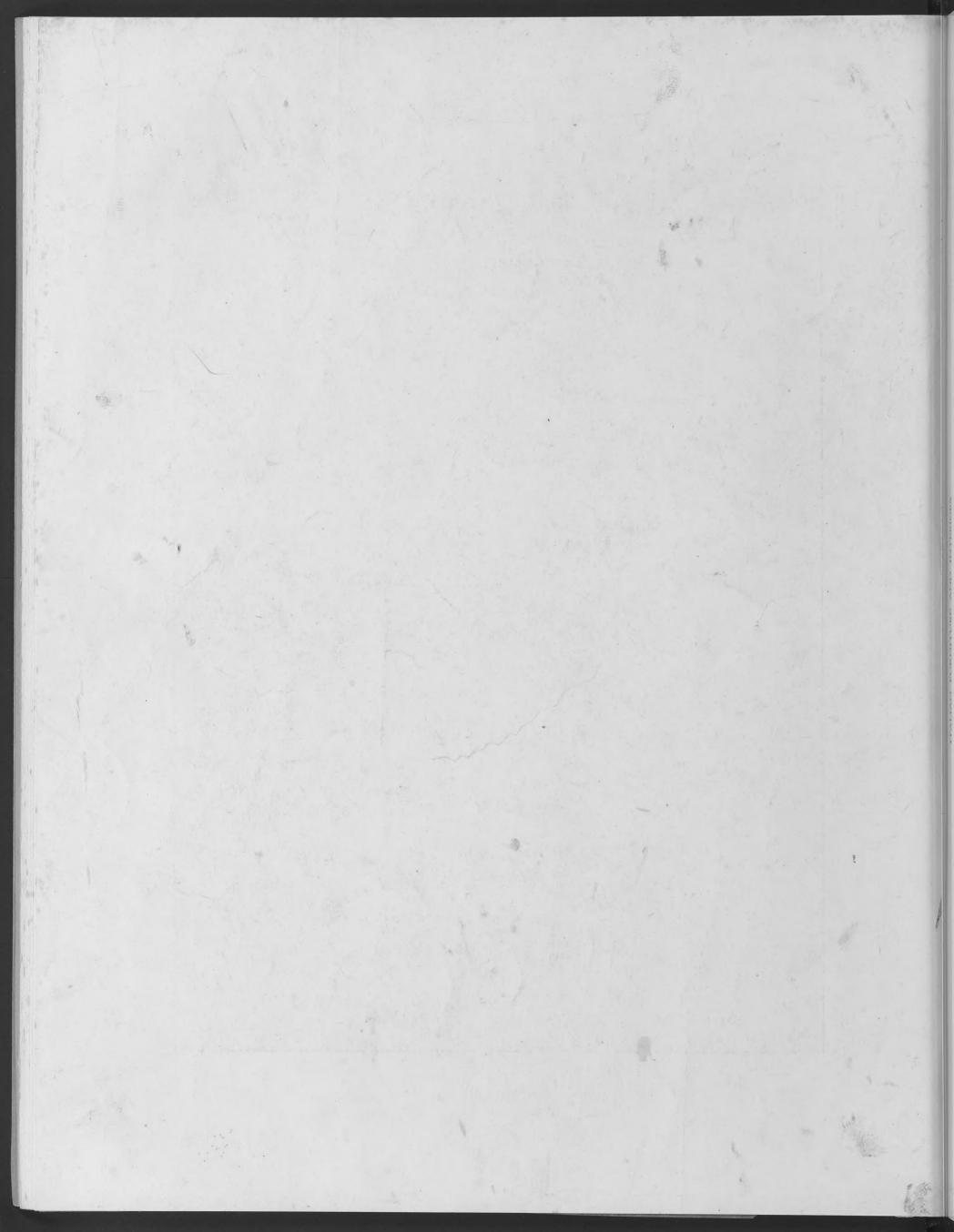


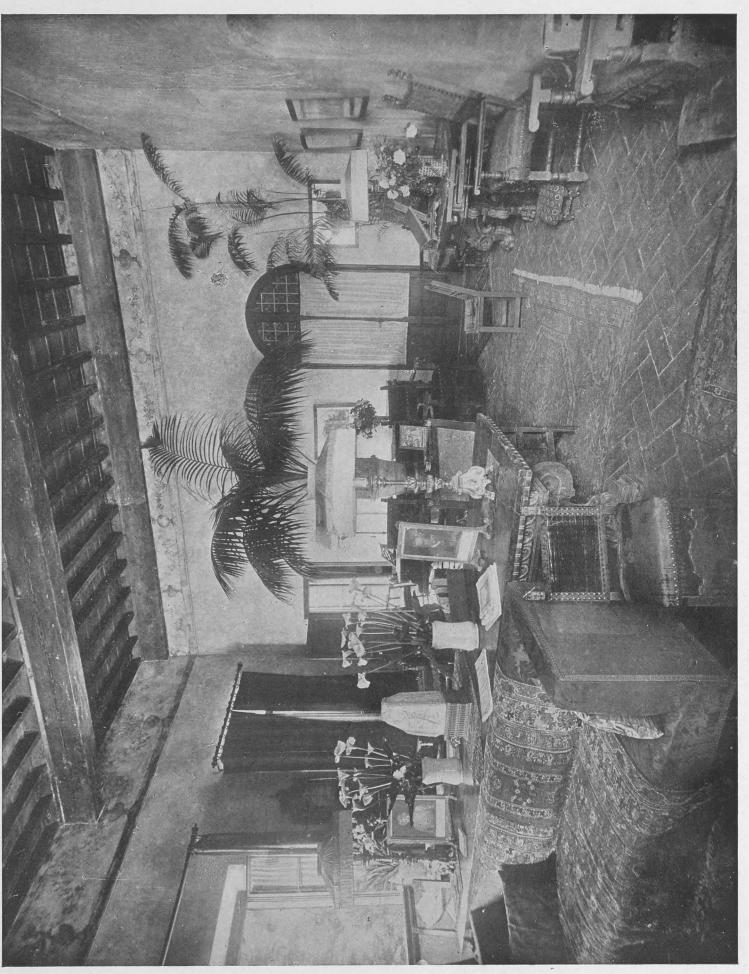
PLATE 11

Jung Sunden Franks Dumbs



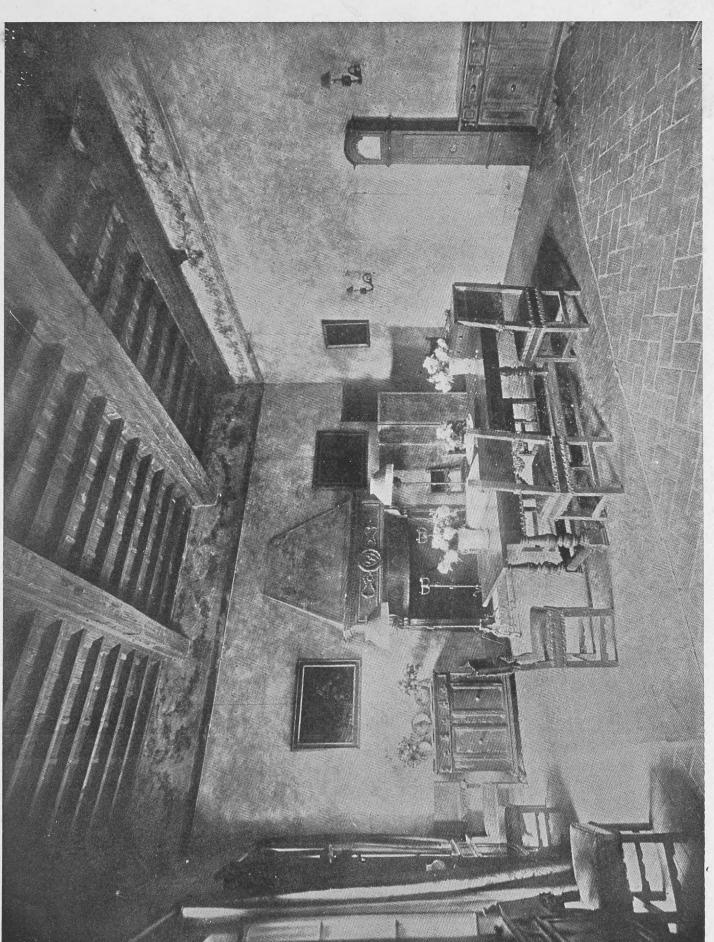
FLORENCE, VILLA PALMIERI, KITCHEN OF THE VILLETTA



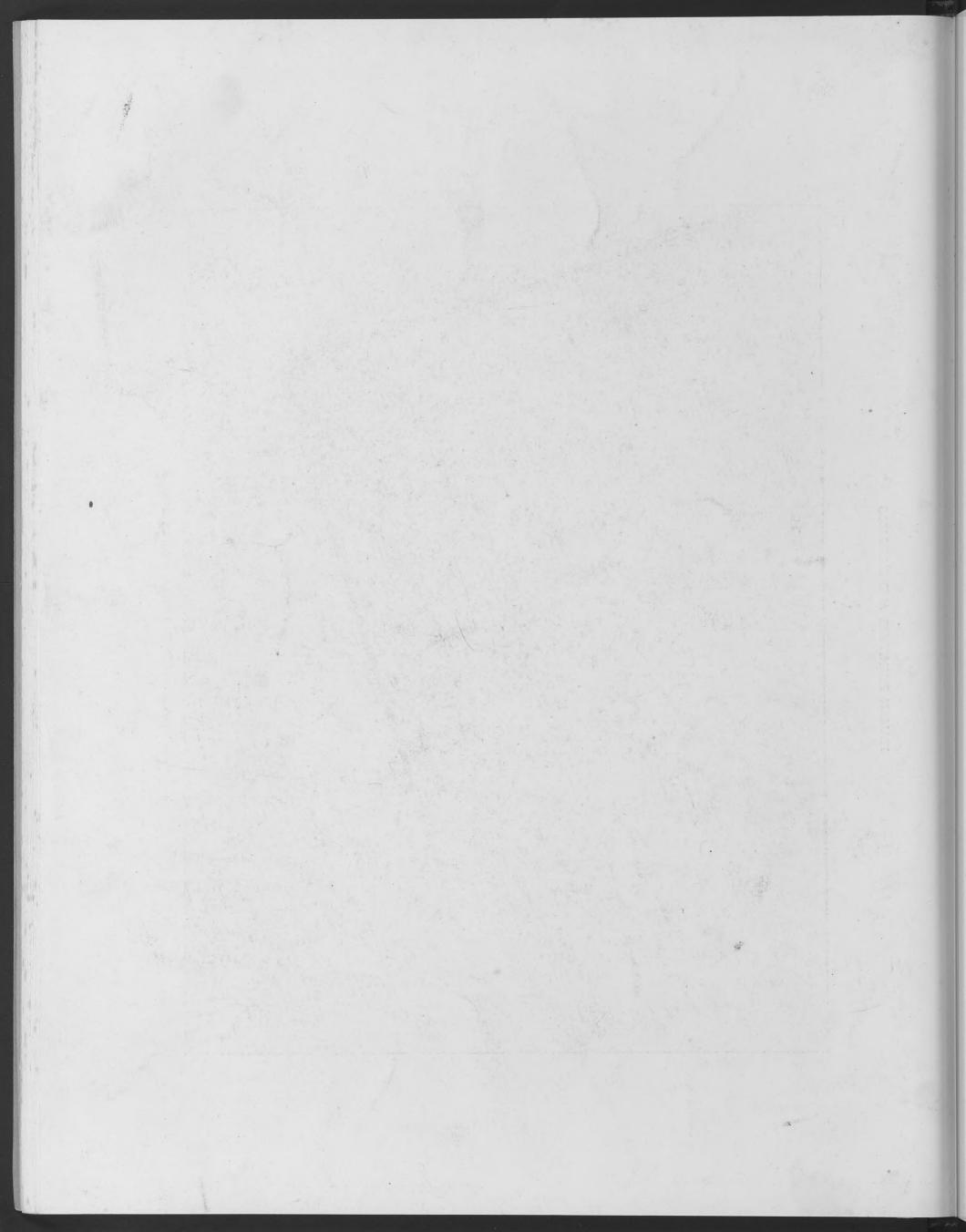


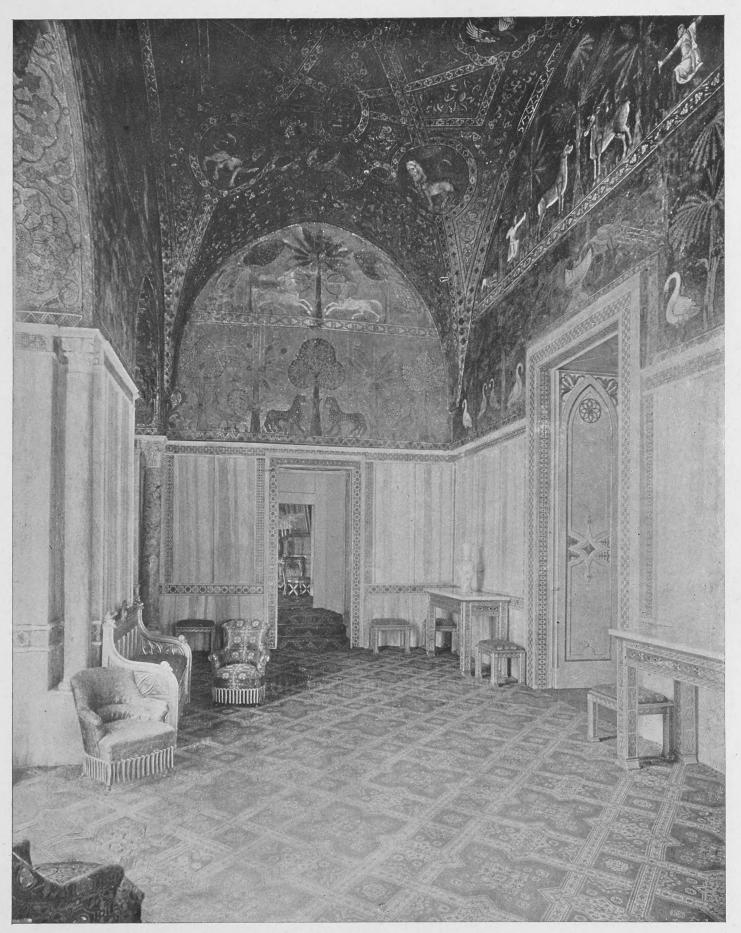
FLORENCE, VILLA PALMIERI, RECEPTION ROOM (VILLA AURORA)





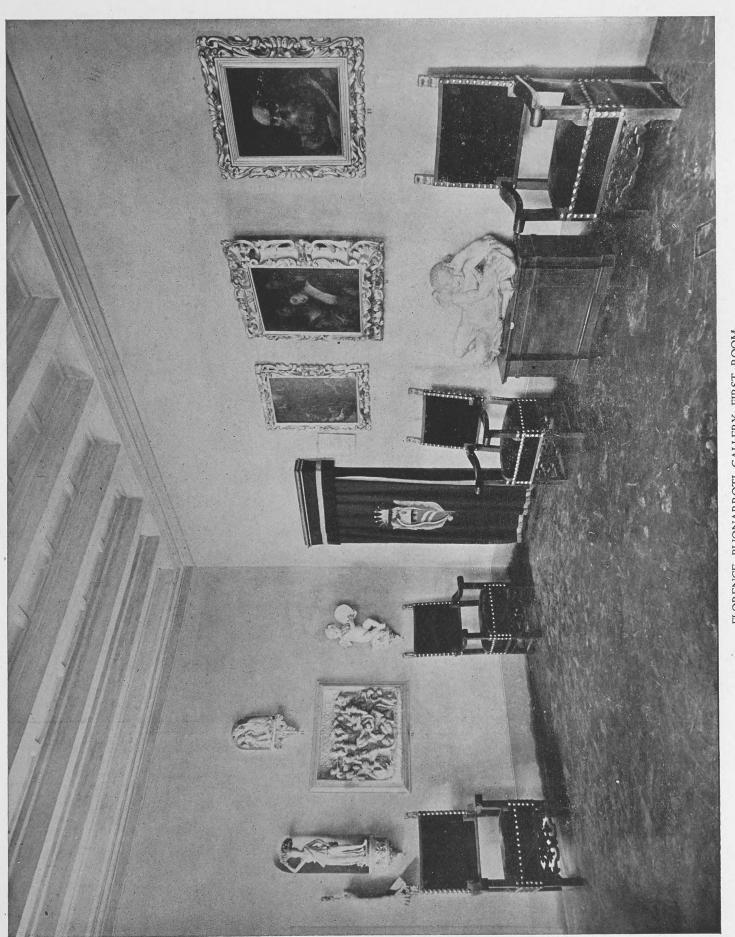
FLORENCE, VILLA PALMIERI, DINING ROOM (VILLA AURORA)





PALERMO, ROYAL PALACE, HALL OF RUGGERO





FLORENCE, BUONARROTI GALLERY, FIRST ROOM

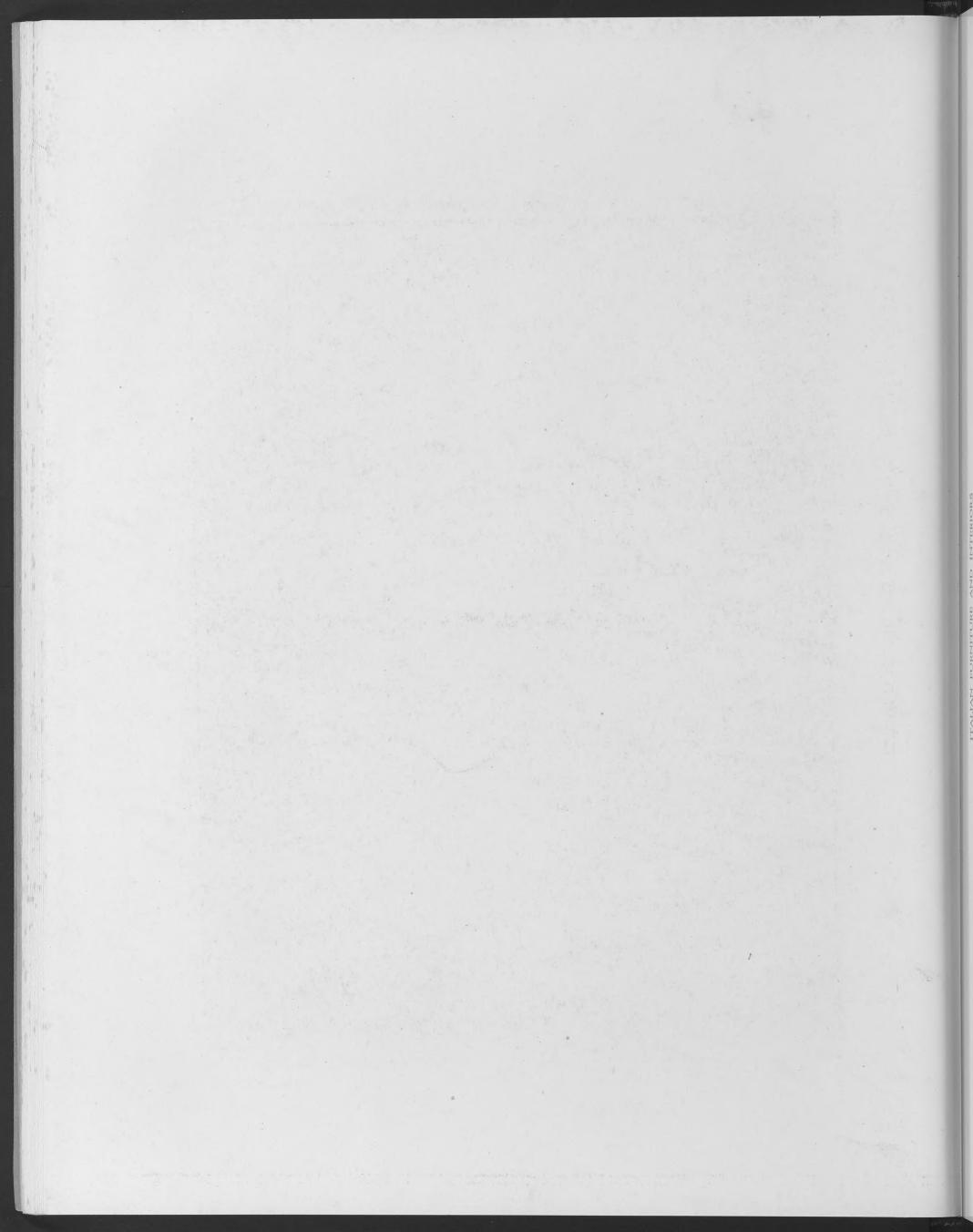
SECTION CONTRACT WATER 



FLORENCE, BUONARROTI GALLERY, SECOND ROOM



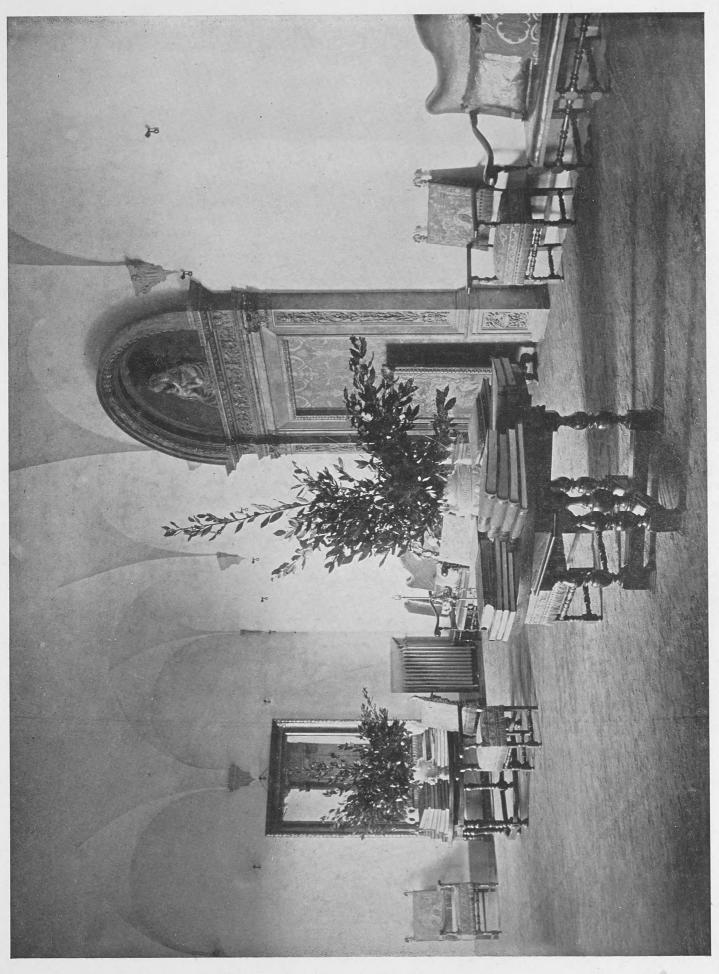
FLORENCE, BUONARROTI GALLERY, THIRD ROOM





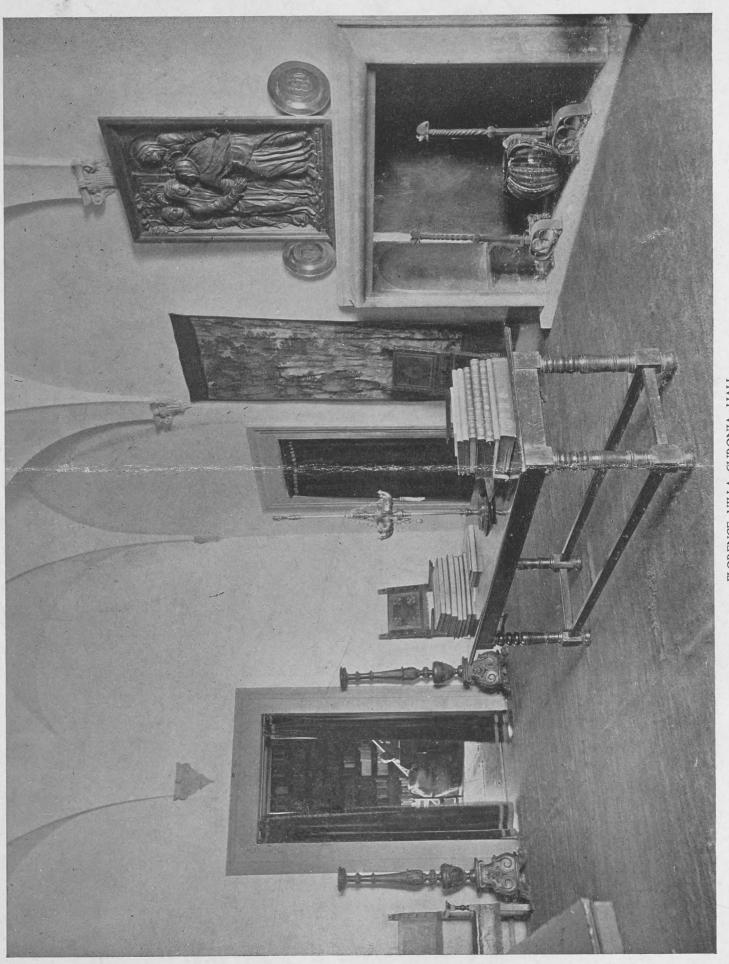
FLORENCE, VILLA CURONIA, DINING ROOM





FLORENCE, VILLA CURONIA, DRAWING ROOM





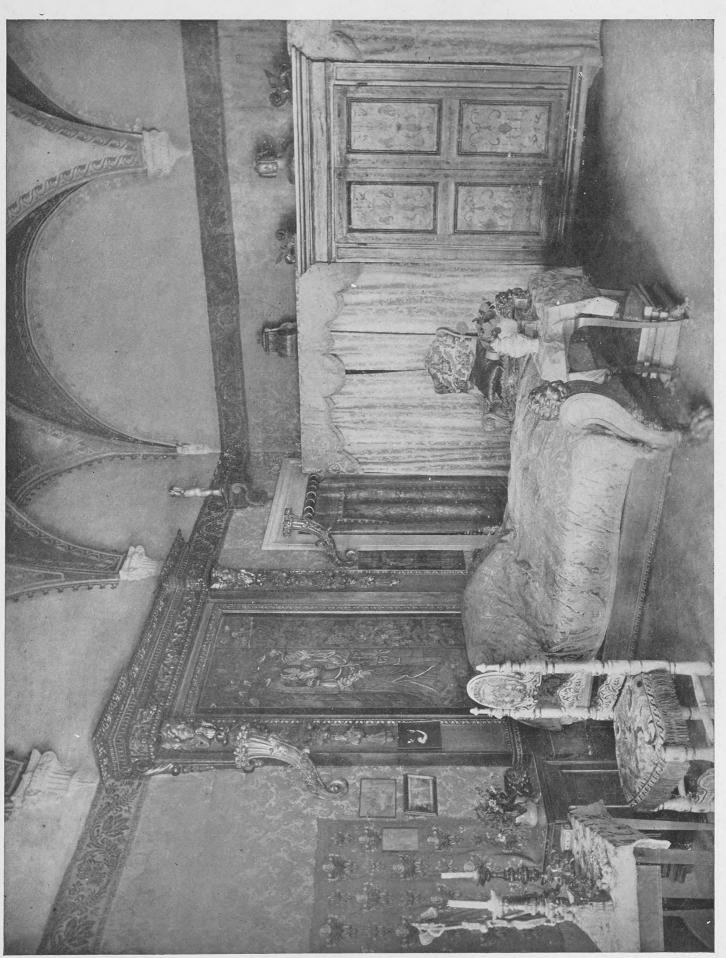
FLORENCE, VILLA CURONIA, HALL

The series of th



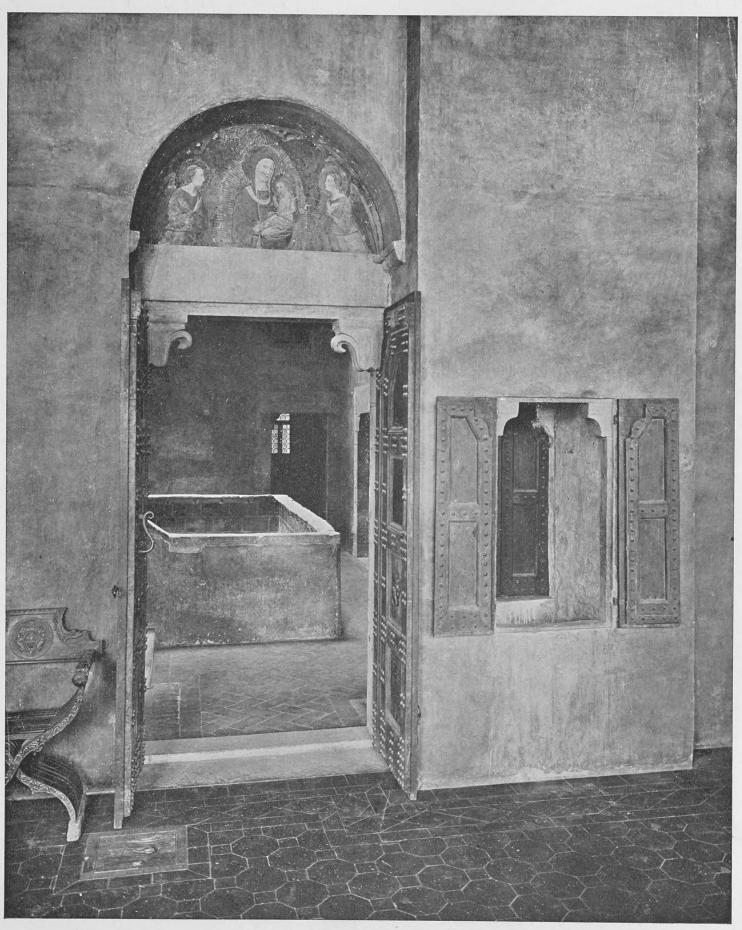
FLORENCE, VILLA CURONIA, SALON





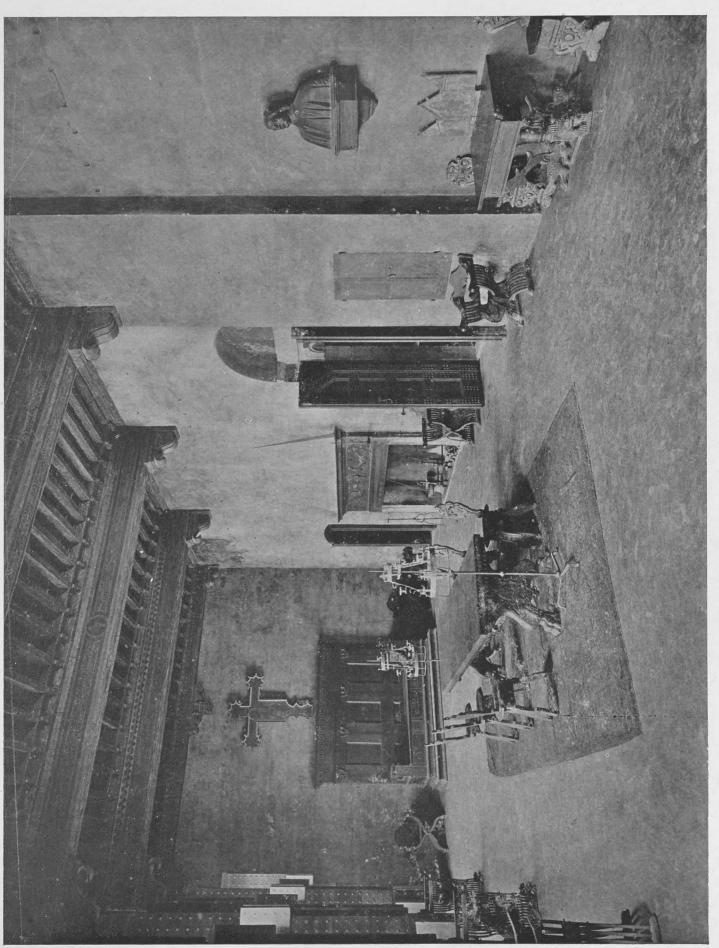
FLORENCE, VILLA CURONIA, BED ROOM





FLORENCE, DAVANZATI PALACE, ENTRANCE

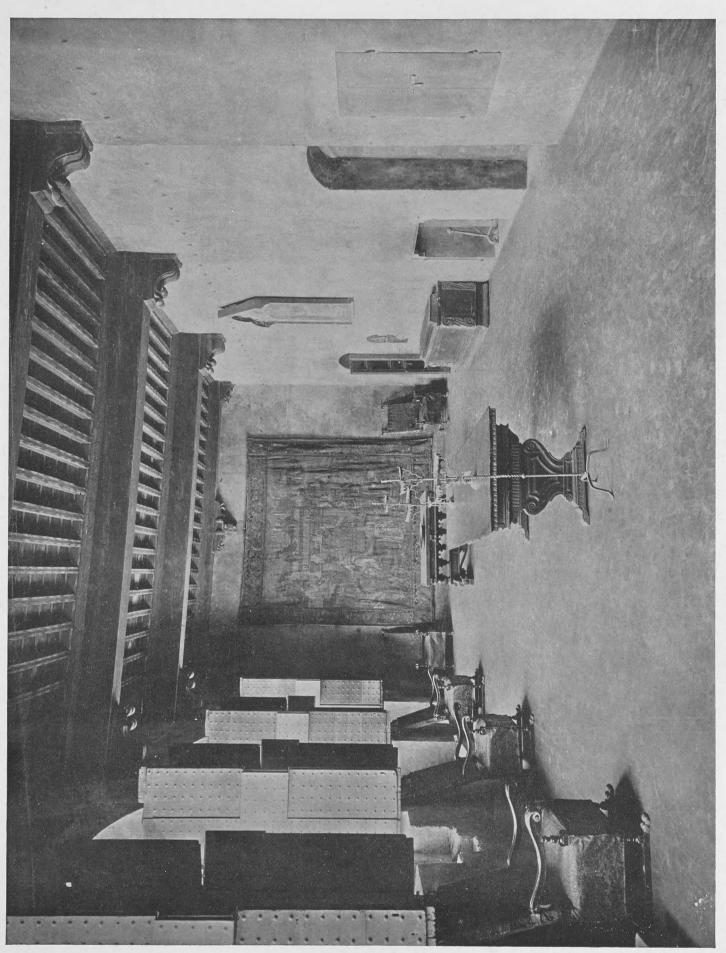




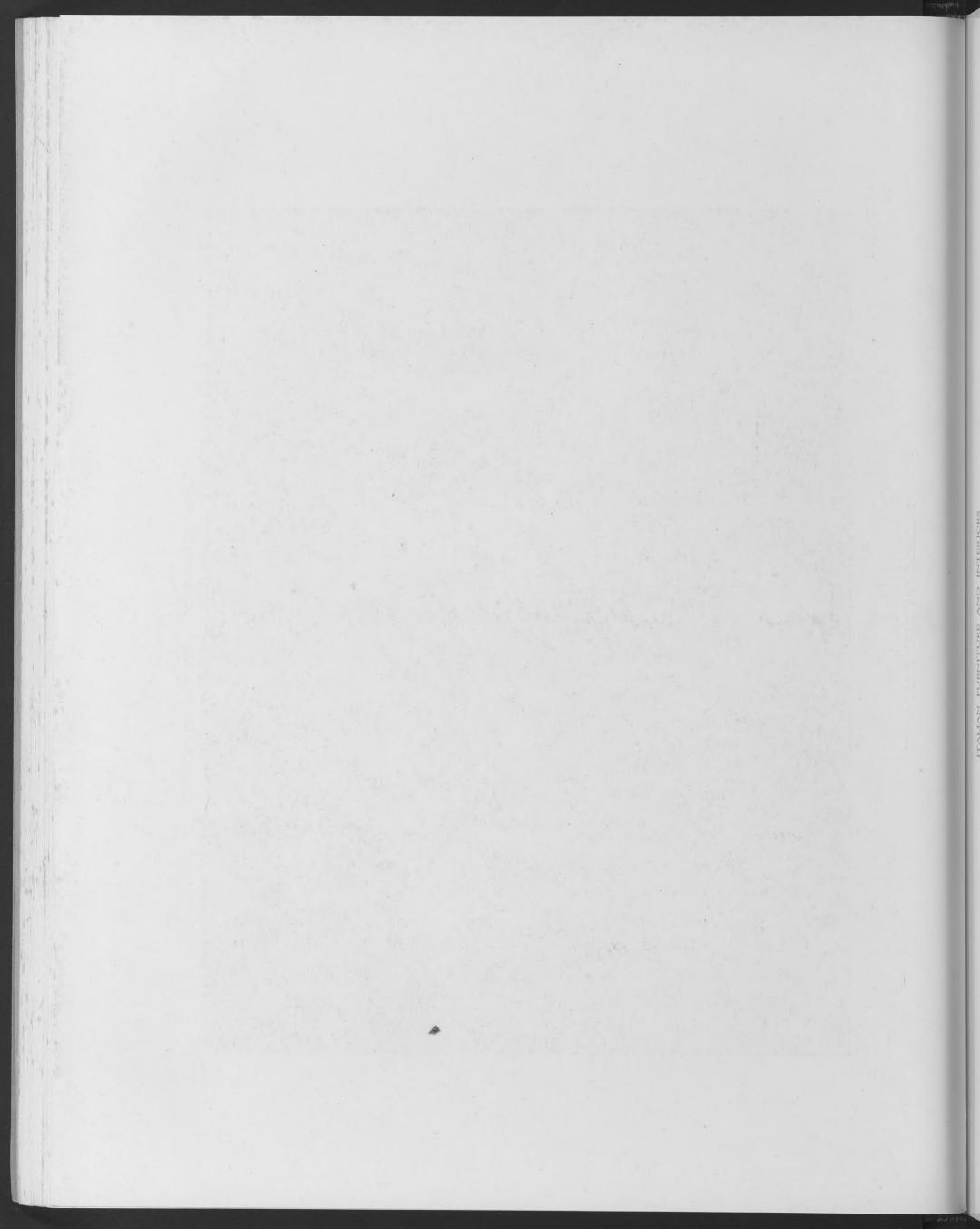
FLORENCE, DAVANZATI PALACE, GREAT HALL, FIRST FLOOR

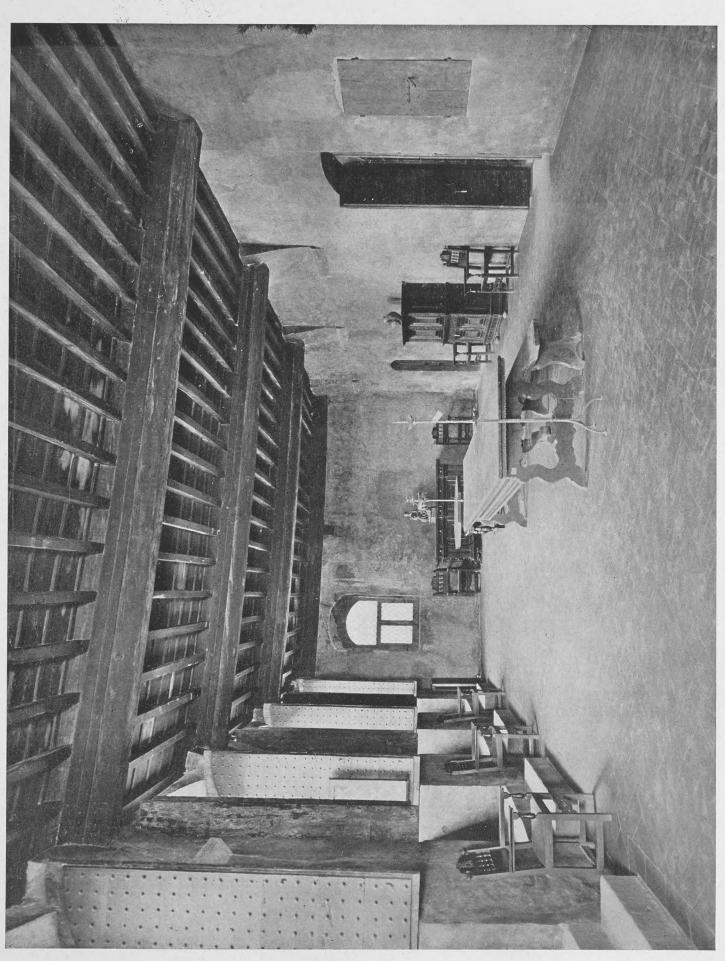
32





FLORENCE, DAVANZATI PALACE, GREAT HALL, SECOND FLOOR

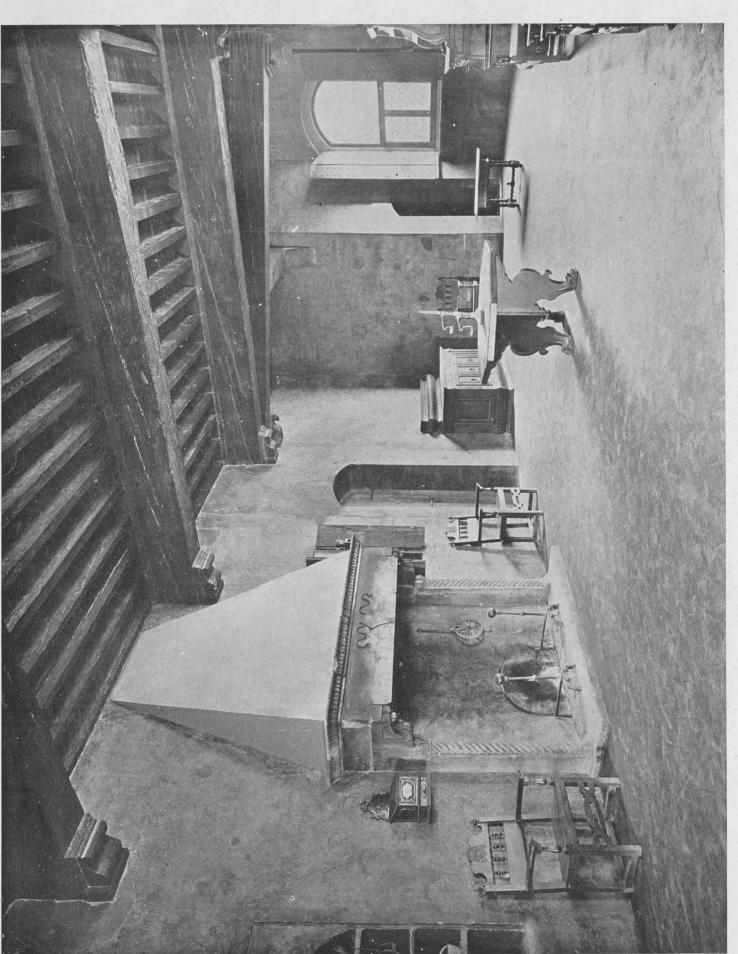




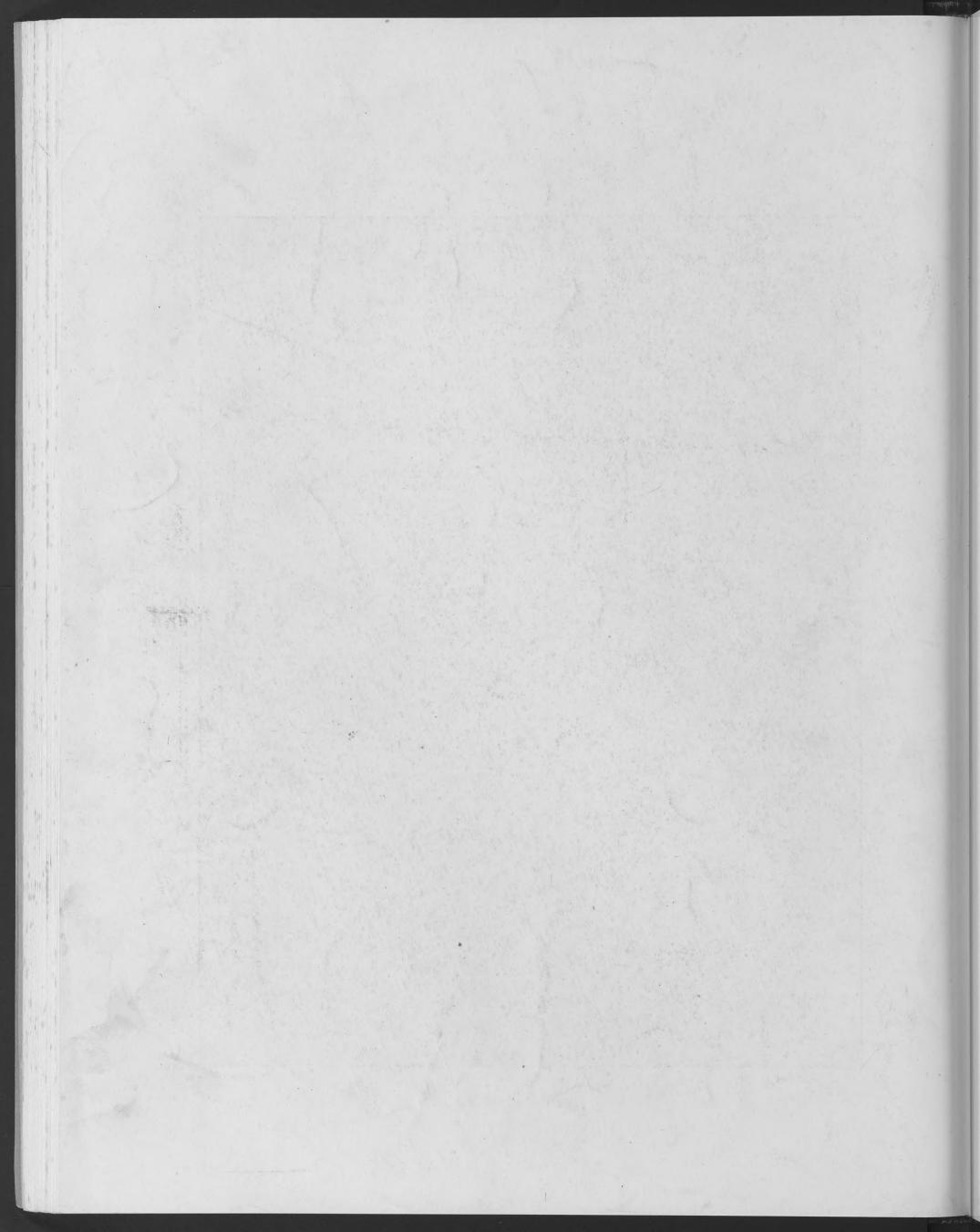
FLORENCE, DAVANZATI PALACE, GREAT HALL, THIRD FLOOR

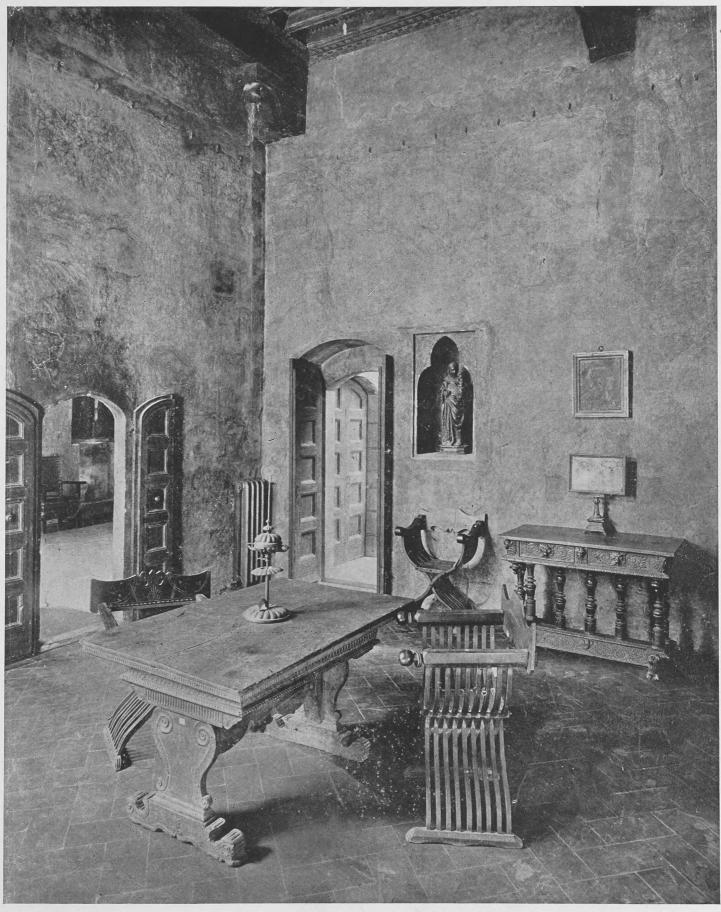


PLATE 28



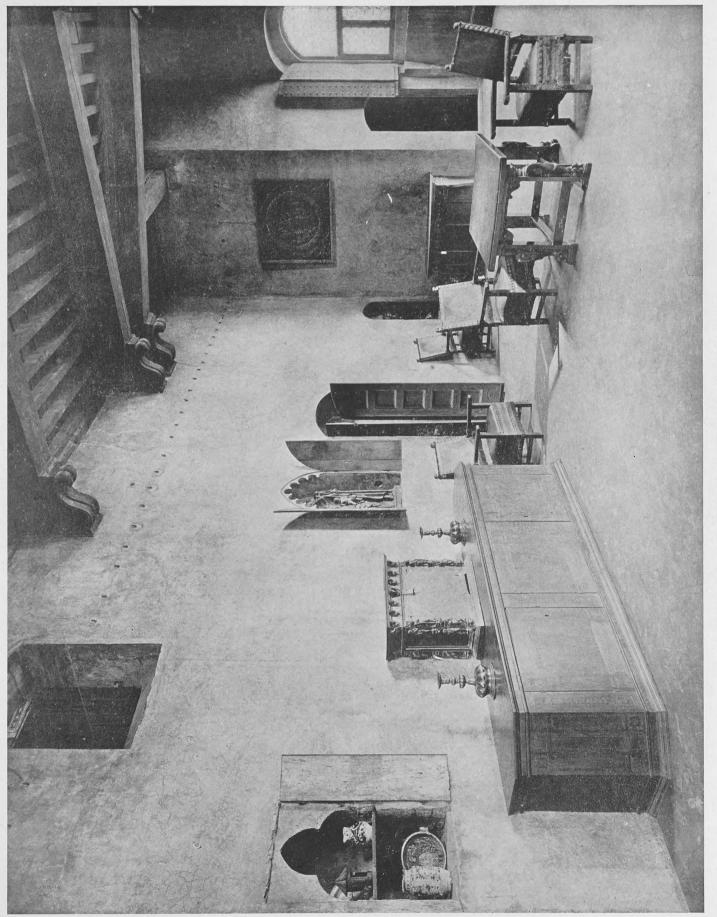
FLORENCE, DAVANZATI PALACE, DINING ROOM





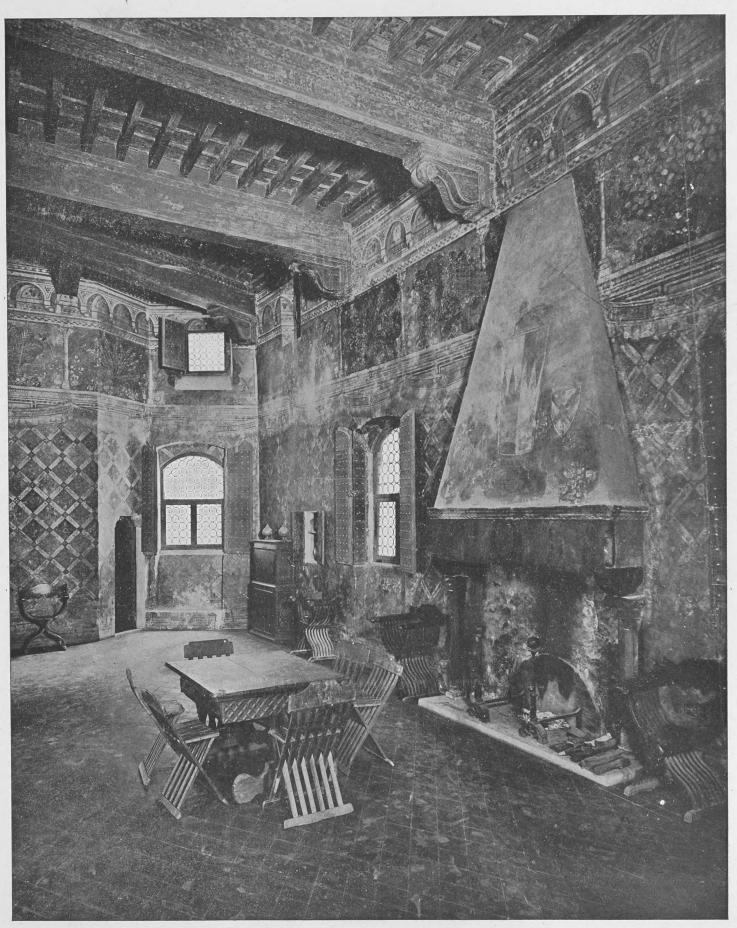
FLORENCE, DAVANZATI PALACE, LIVING ROOM





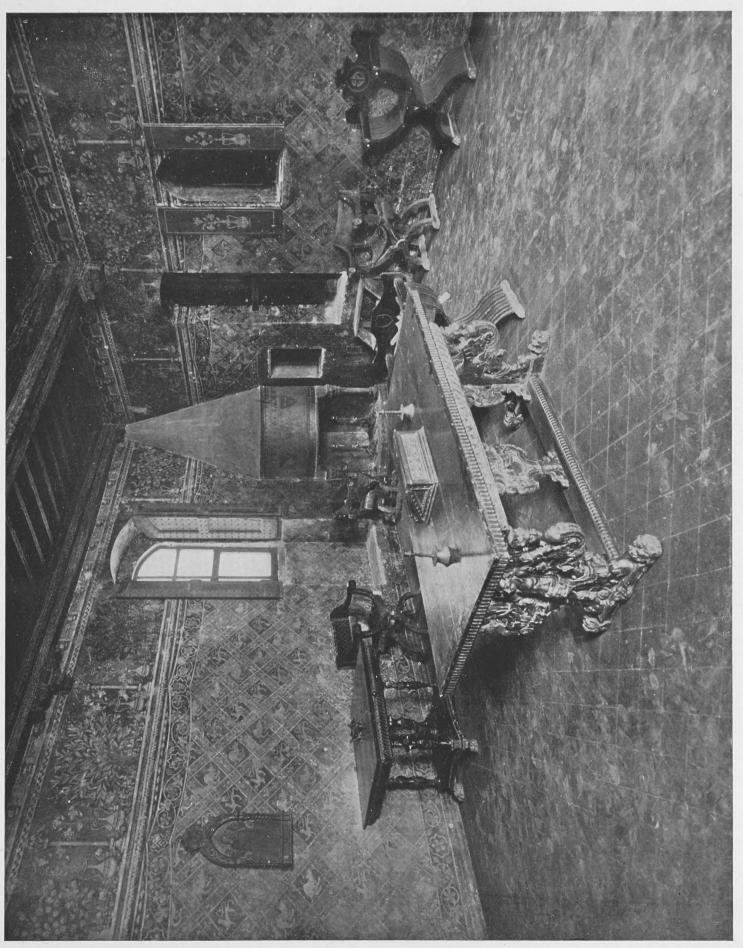
FLORENCE, DAVANZATI PALACE, HALL, SECOND FLOOR





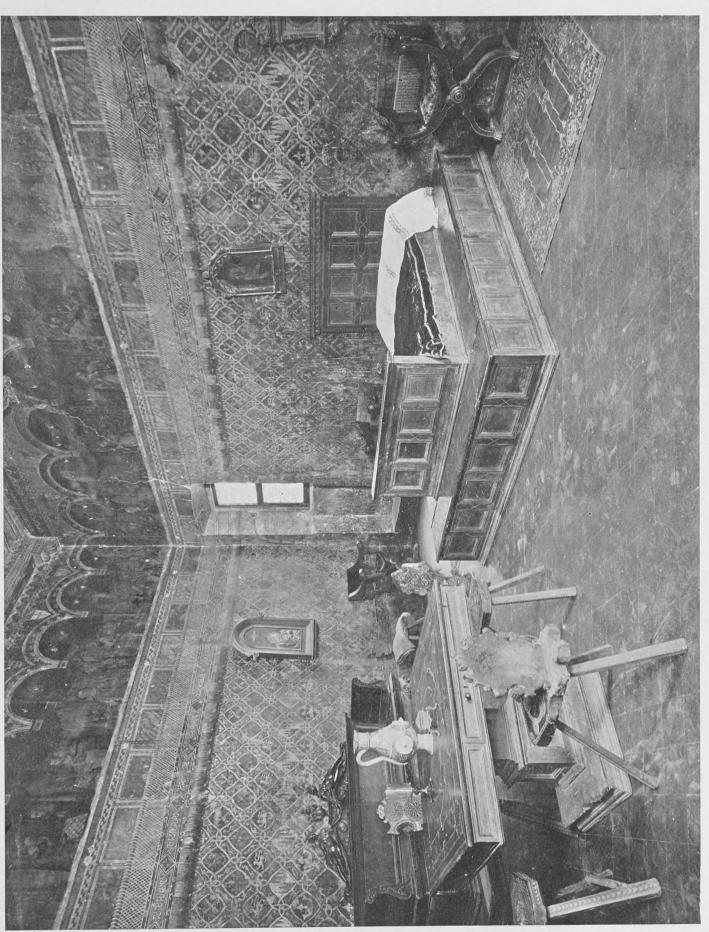
FLORENCE, DAVANZATI PALACE, PARRAQUET ROOM





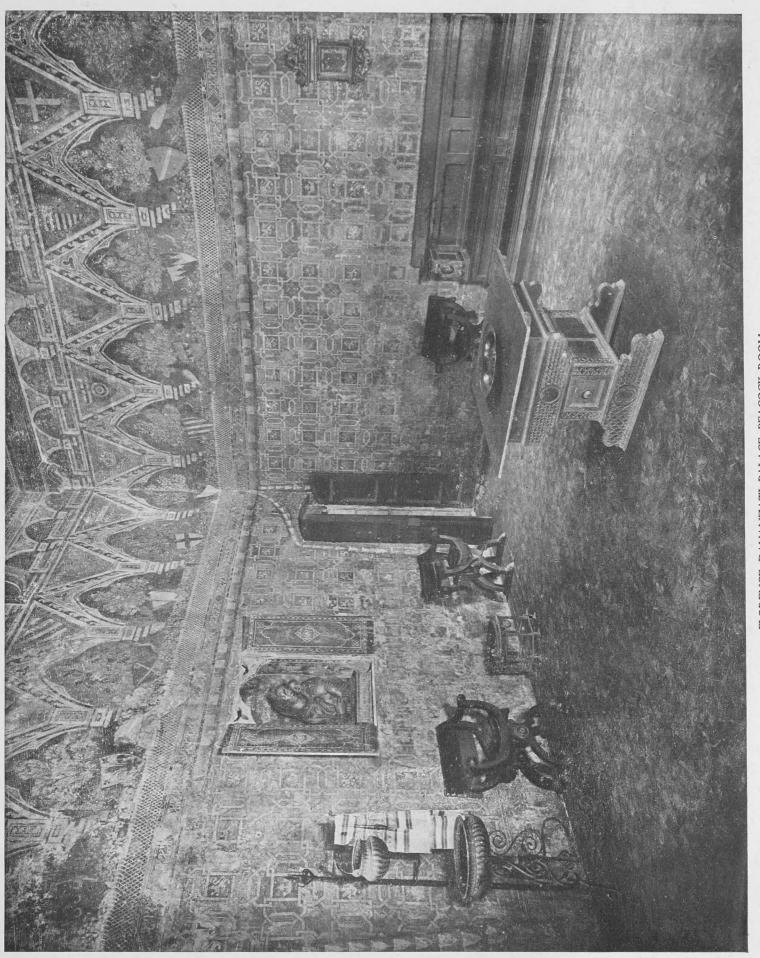
FLORENCE, DAVANZATI PALACE, LIVING ROOM



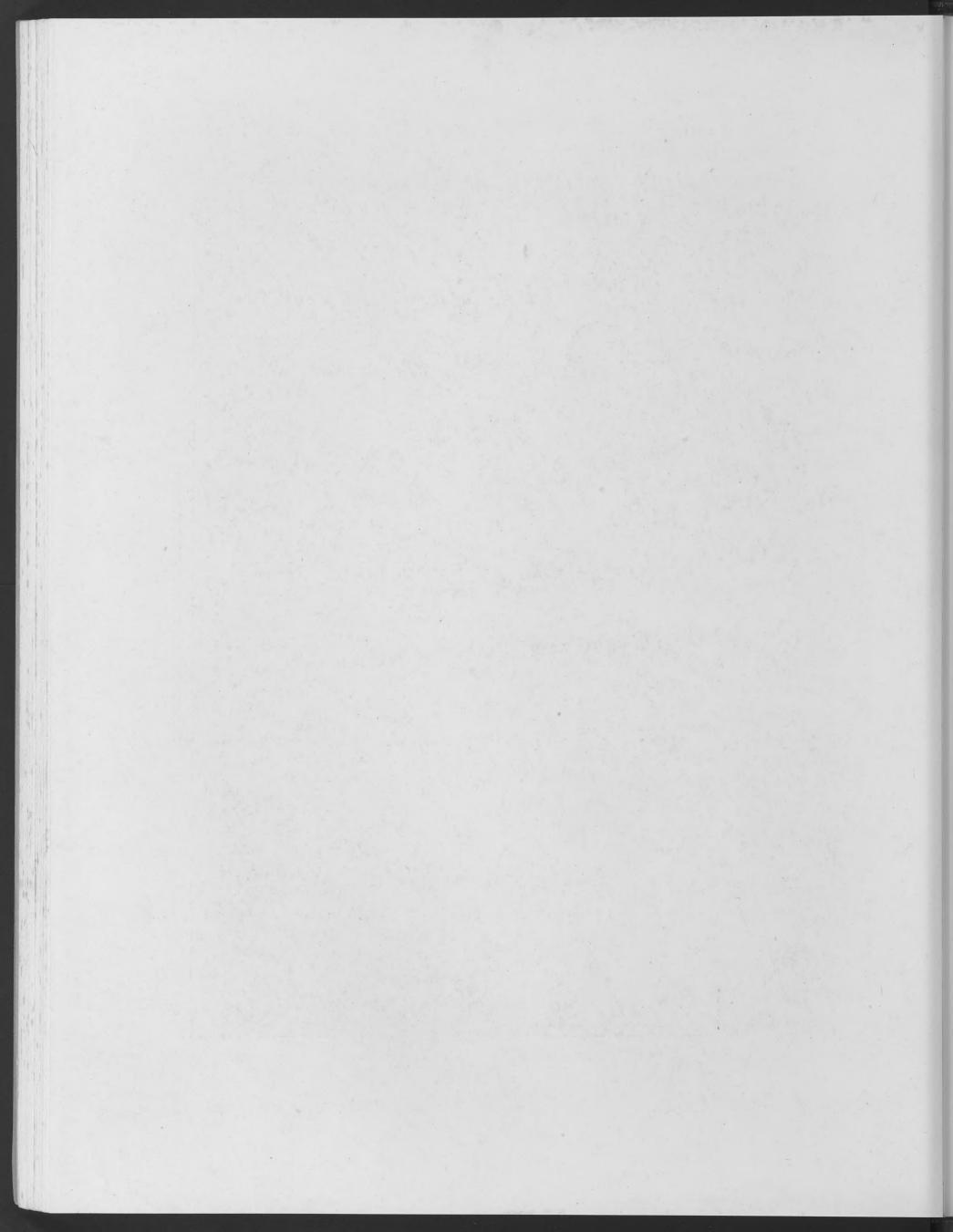


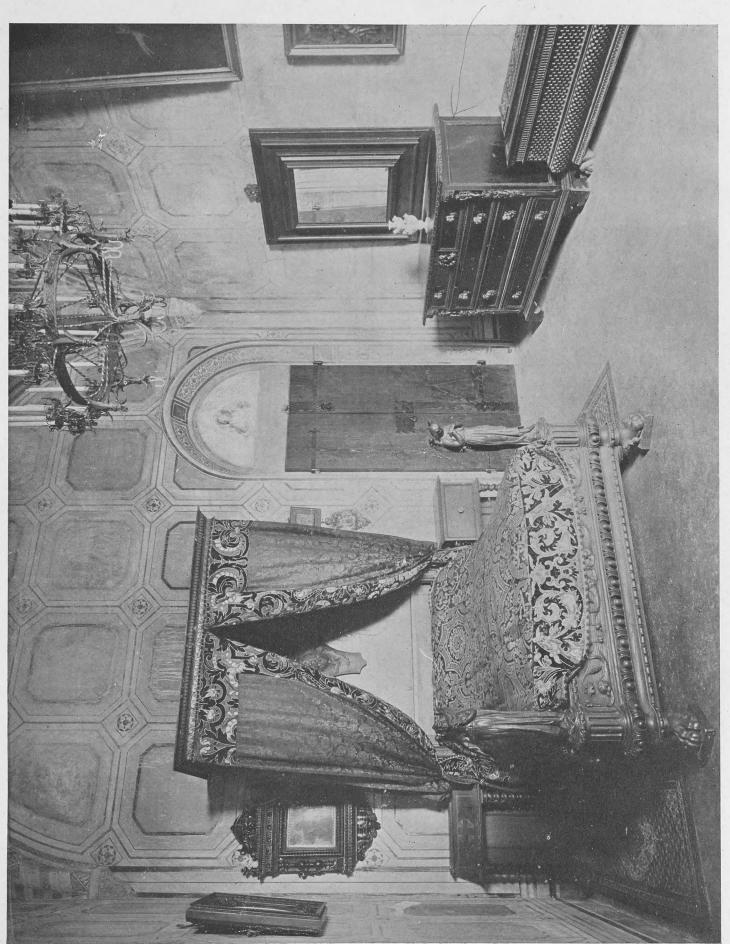
FLORENCE, DAVANZATI PALACE, BED-ROOM, SECOND FLOOR





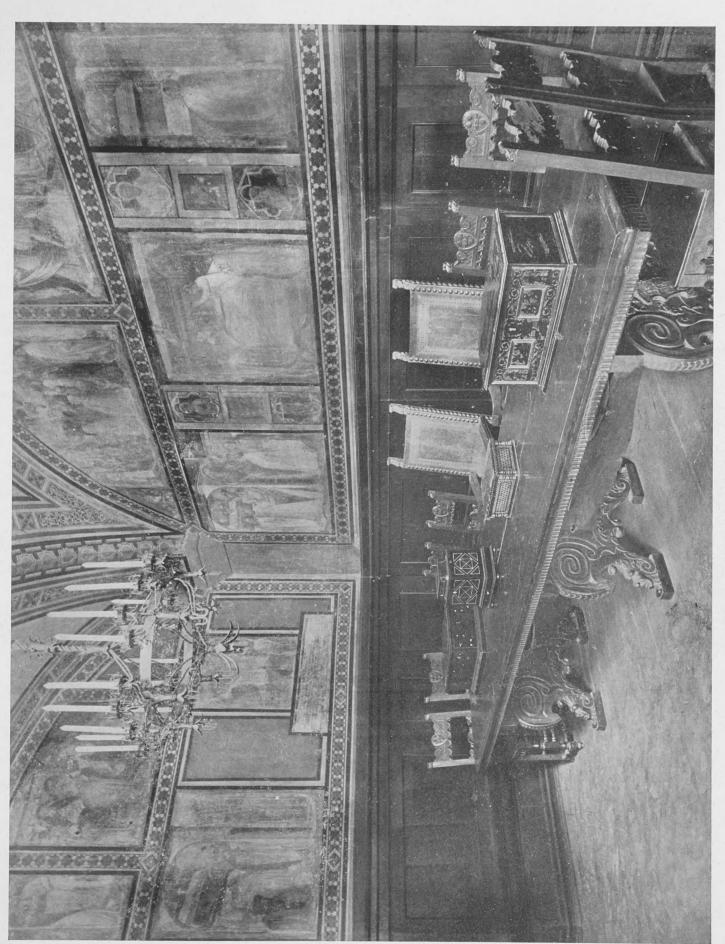
FLORENCE, DAVANZATI PALACE, PEACOCK ROOM



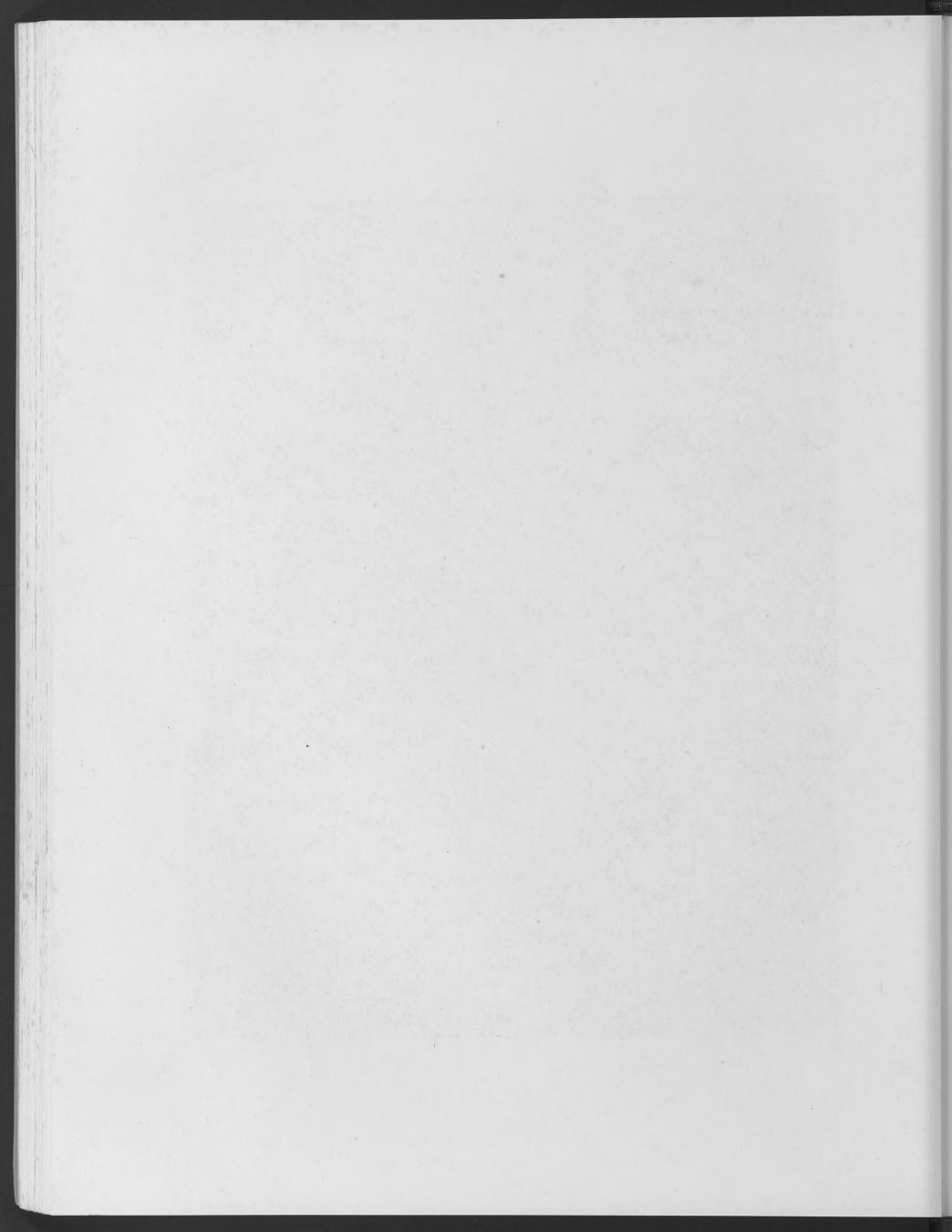


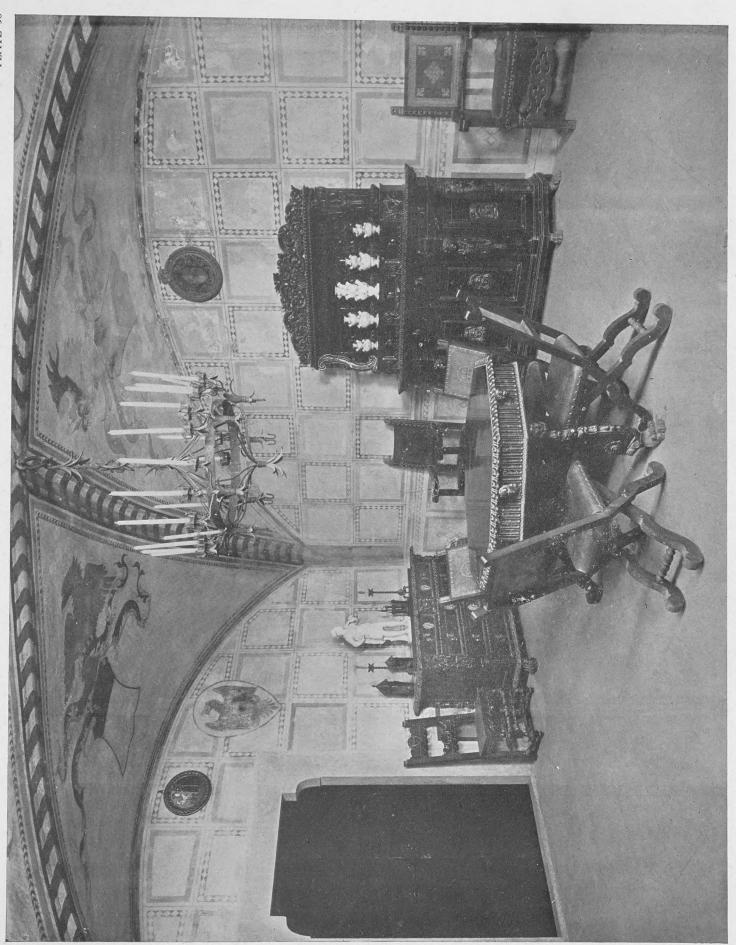
FLORENCE, VINCIGLIATA PALACE, BED ROOM

Es n Ste

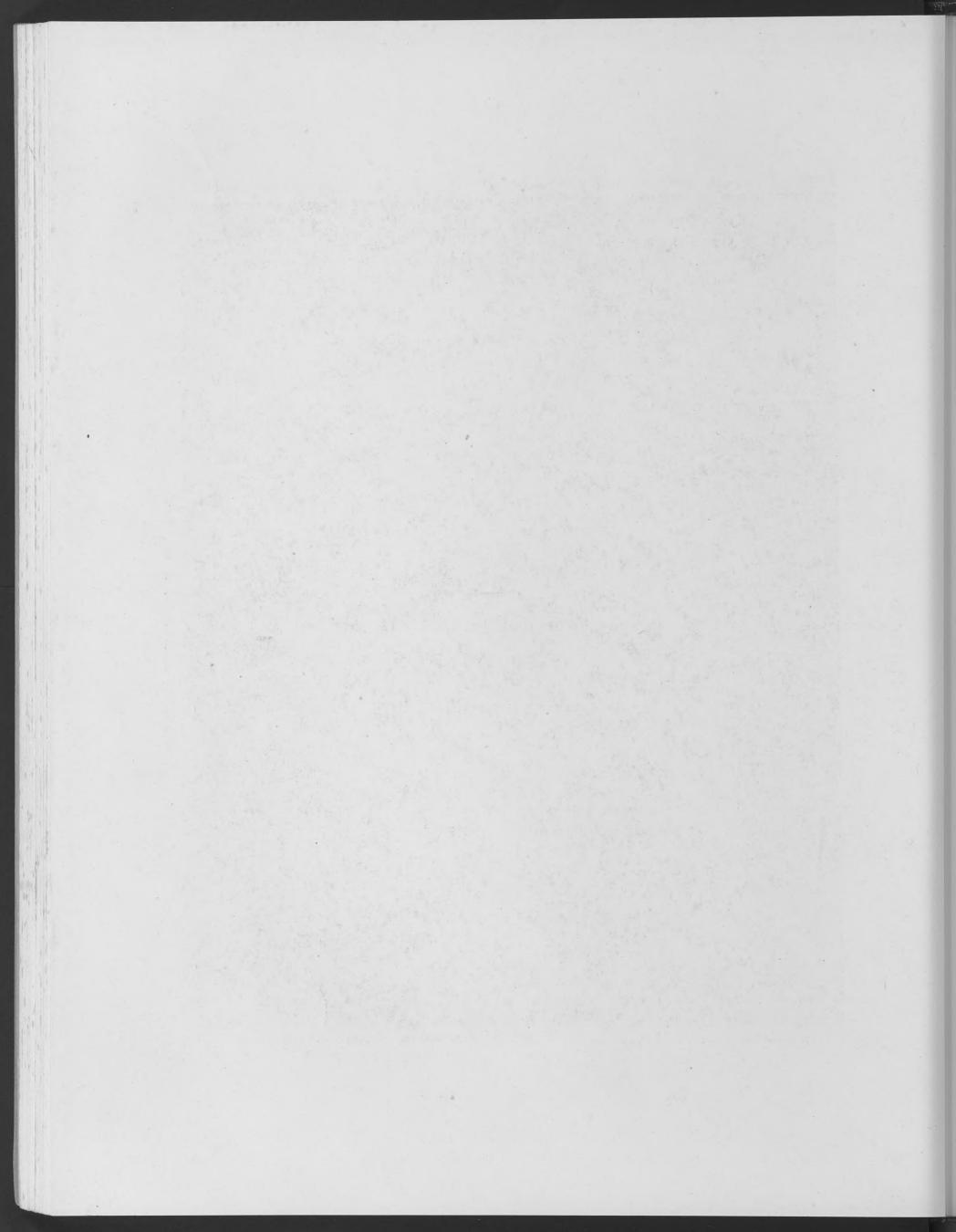


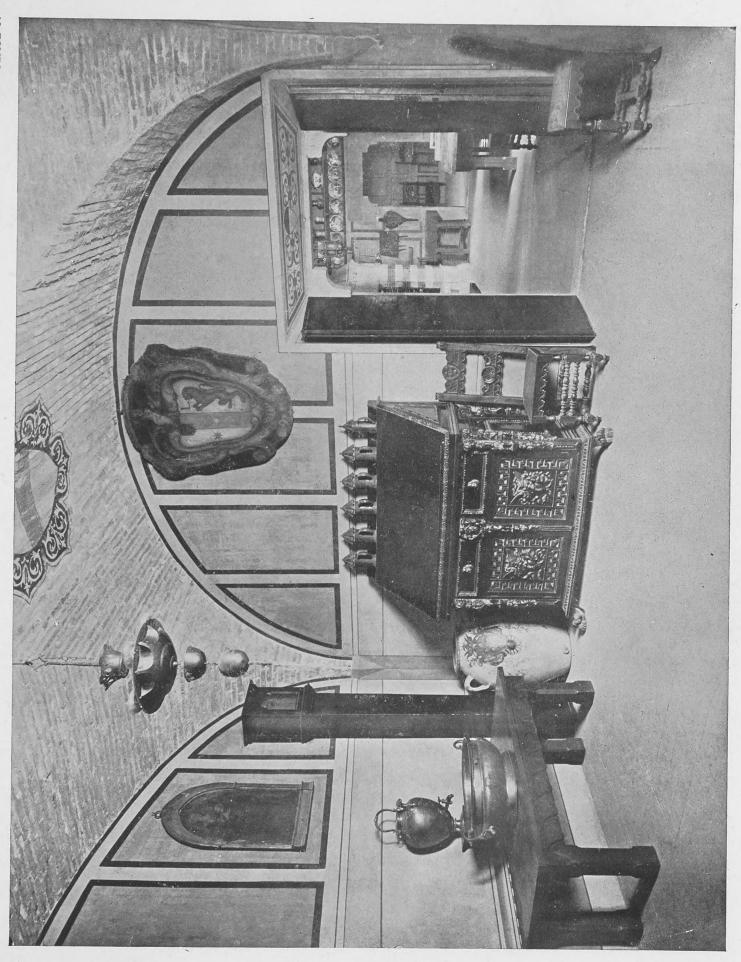
FLORENCE, VINCIGLIATA PALACE, COUNCIL HALL





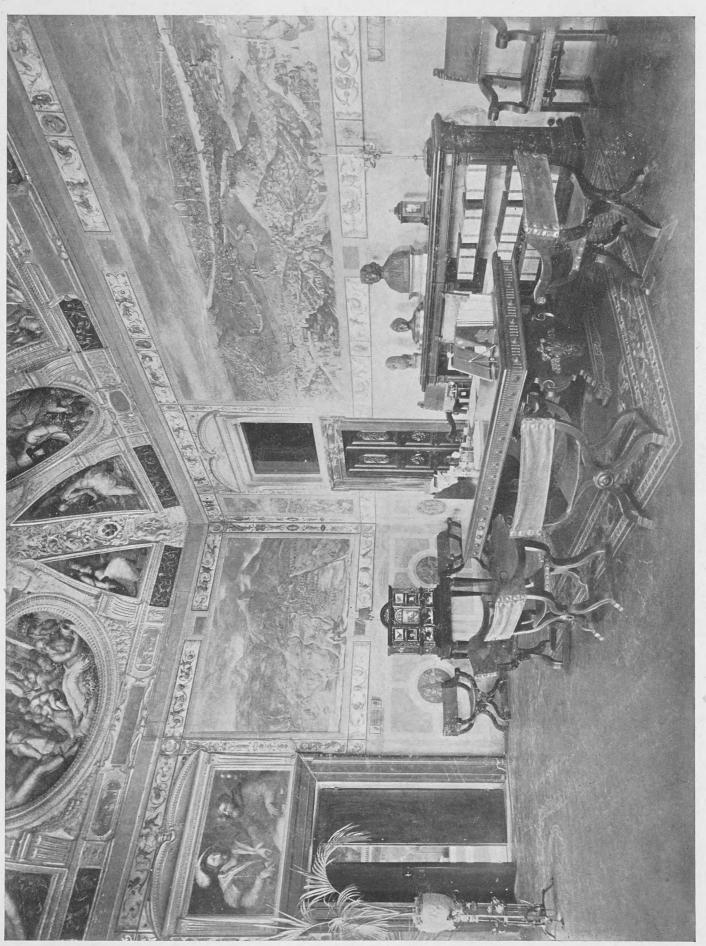
FLORENCE, VINCIGLIATA PALACE, DINING ROOM



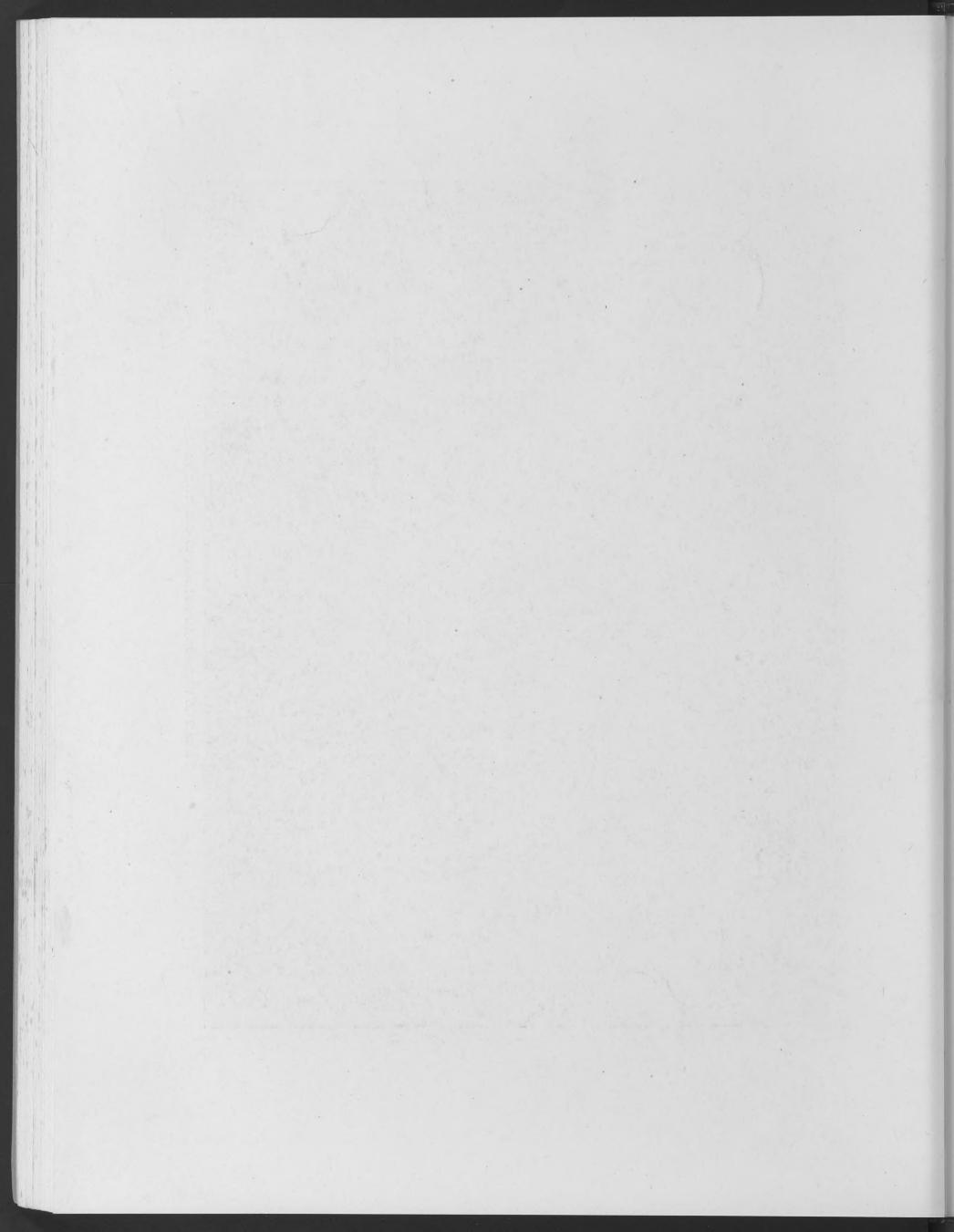


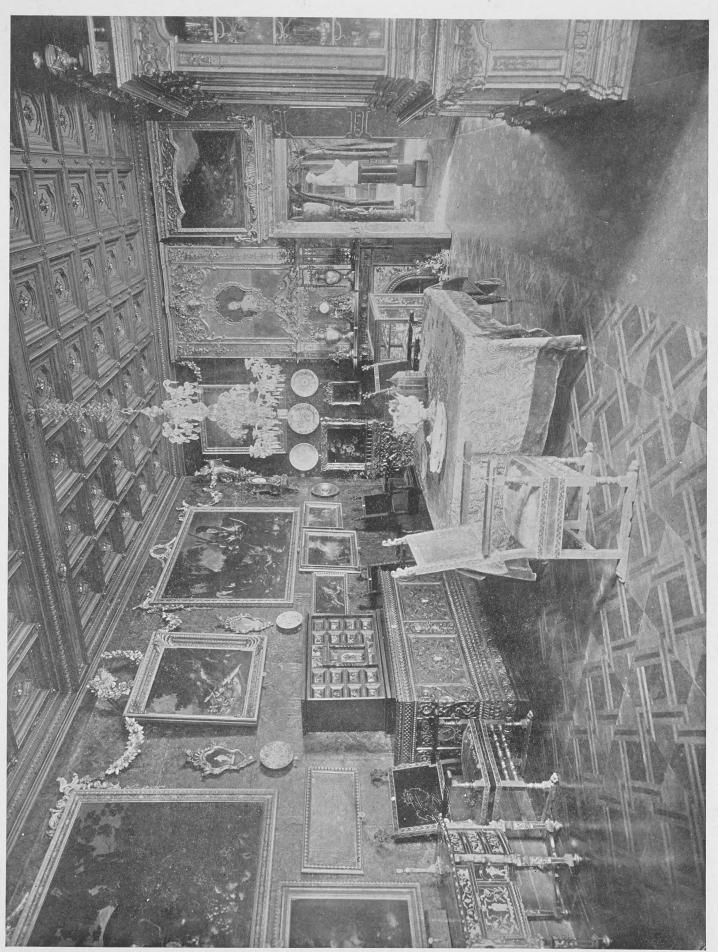
FLORENCE, VINCIGLIATI PALACE, SERVICE ROOM



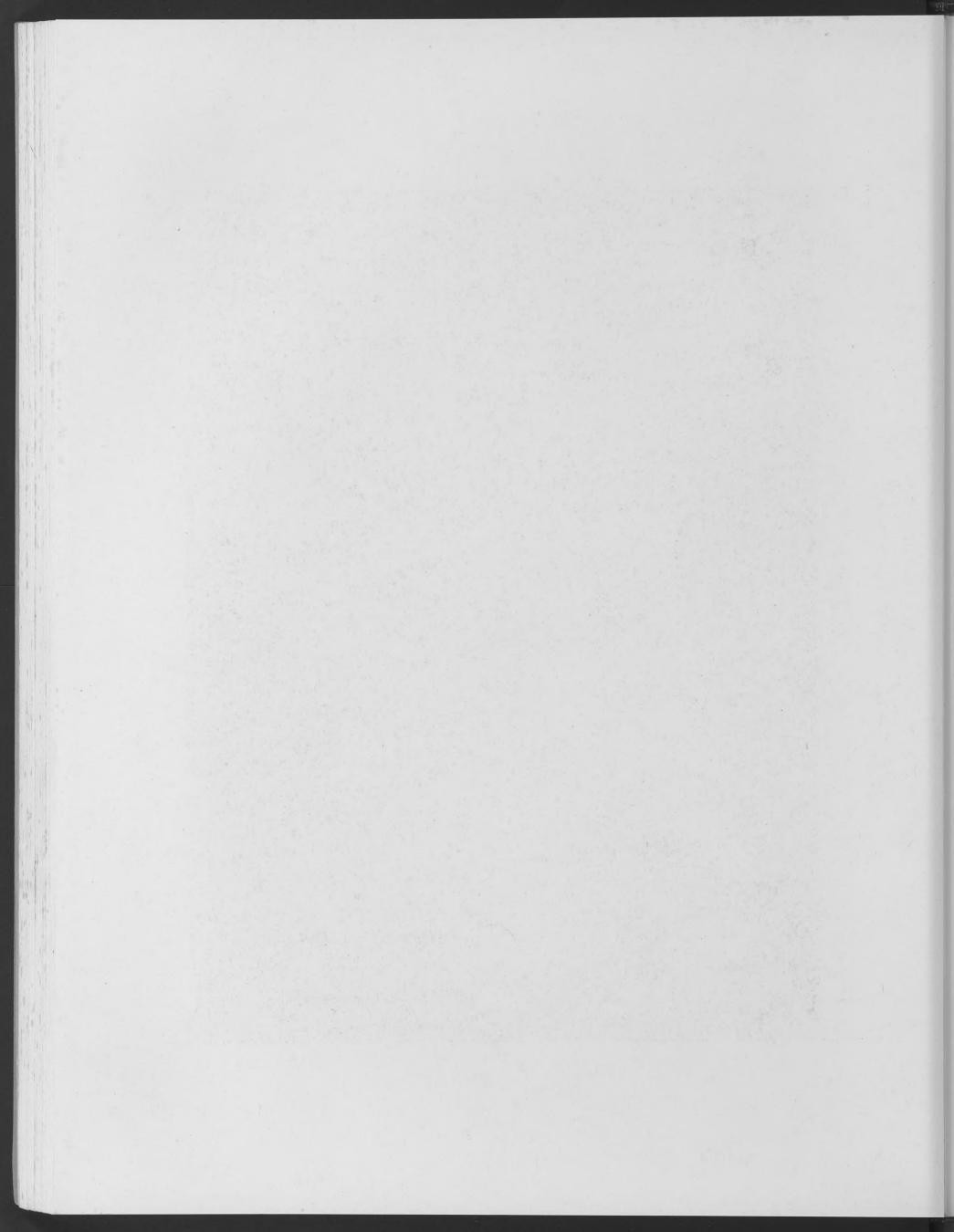


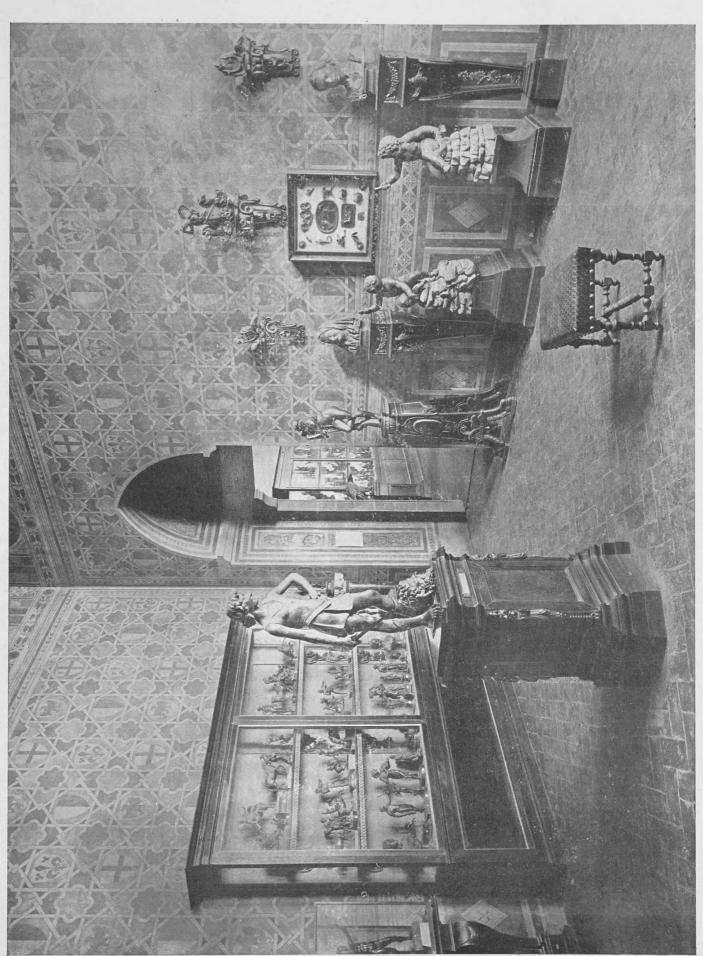
FLORENCE, VECCHIO PALACE, ROOM OF CLEMENTE VII



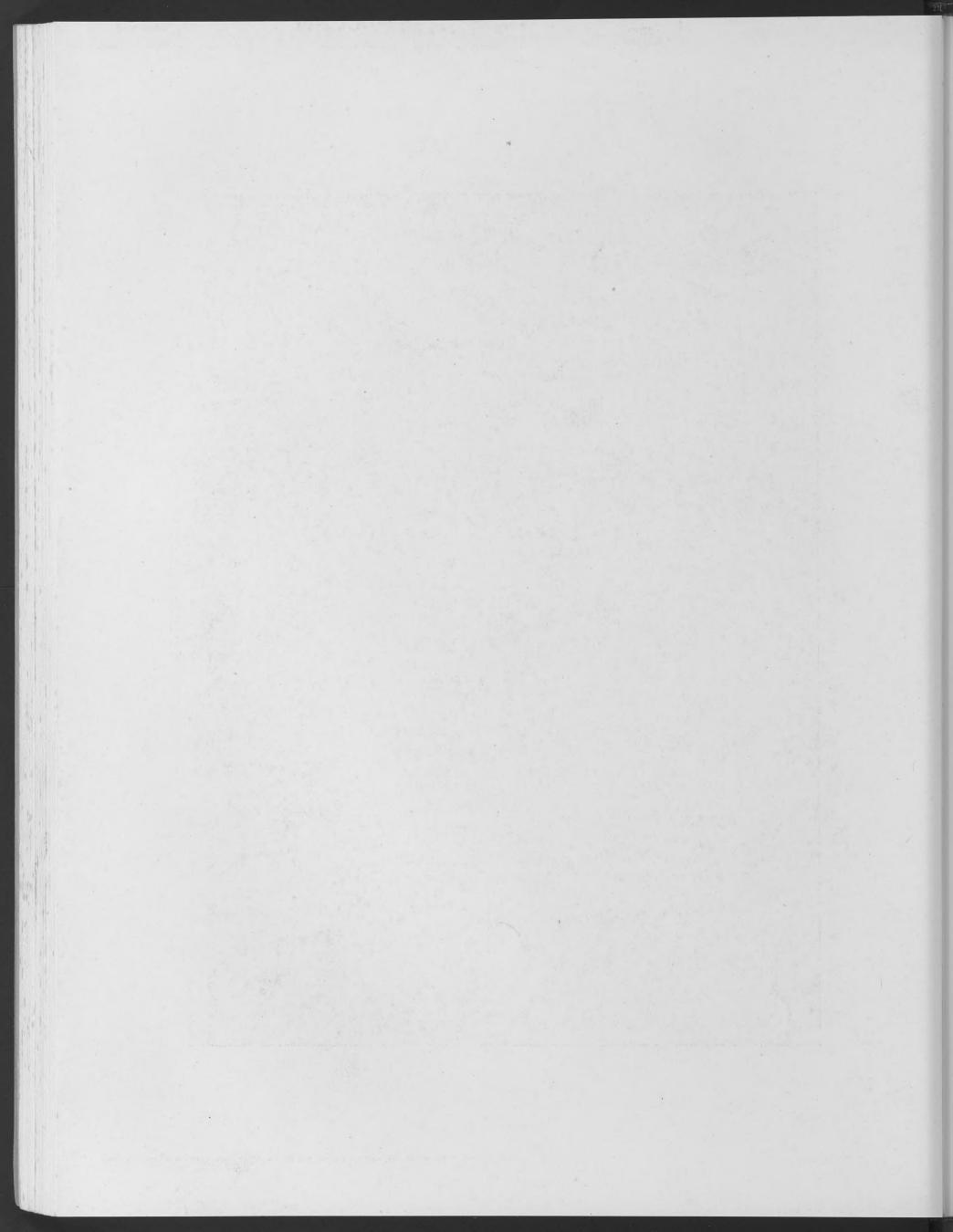


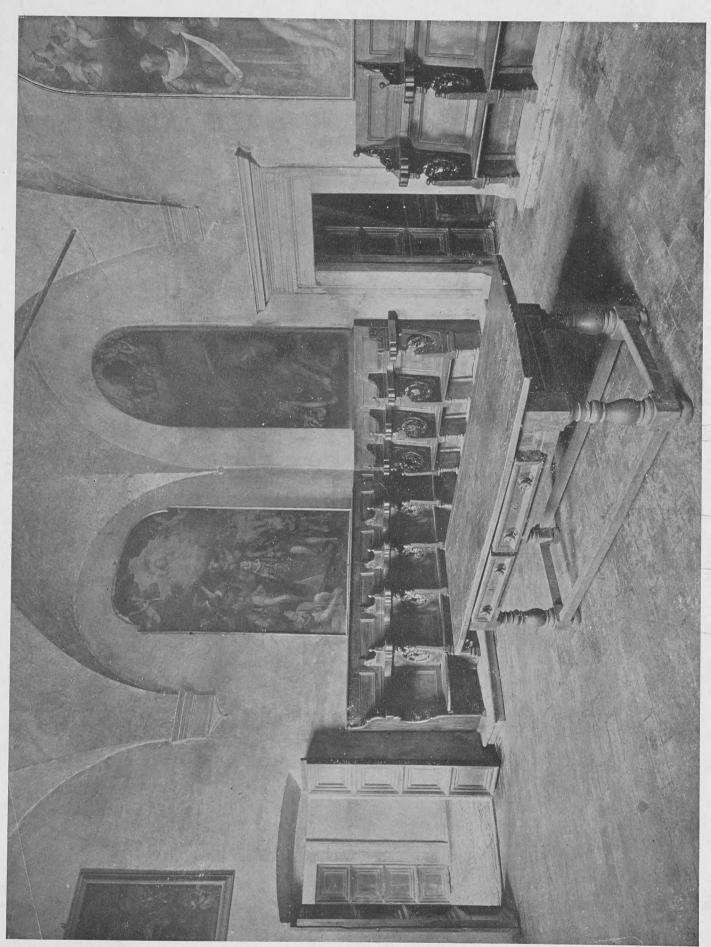
FLORENCE, STIBBERT MUSEUM, DINING ROOM





FLORENCE, NATIONAL MUSEUM, FIRST BRONZE ROOM

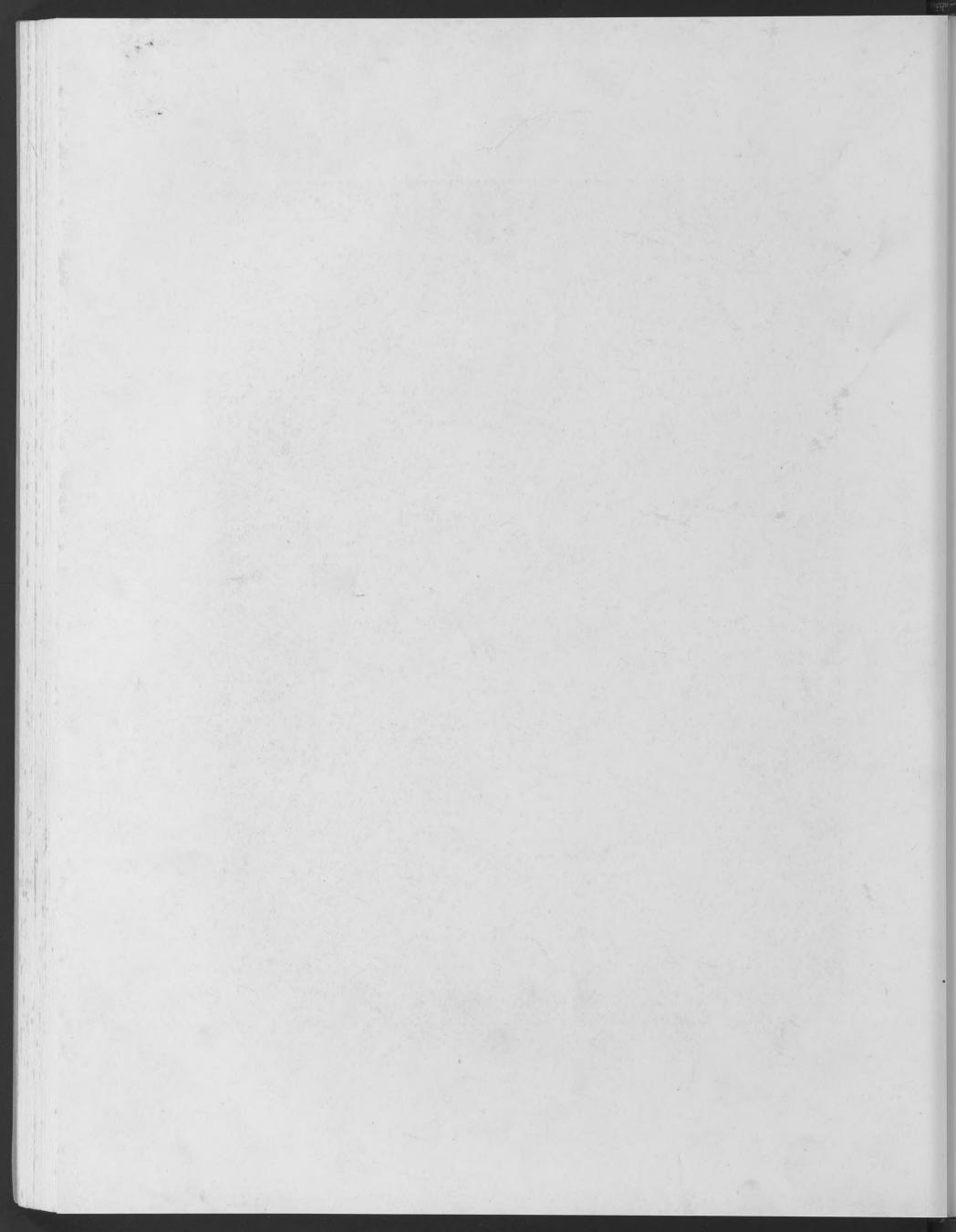


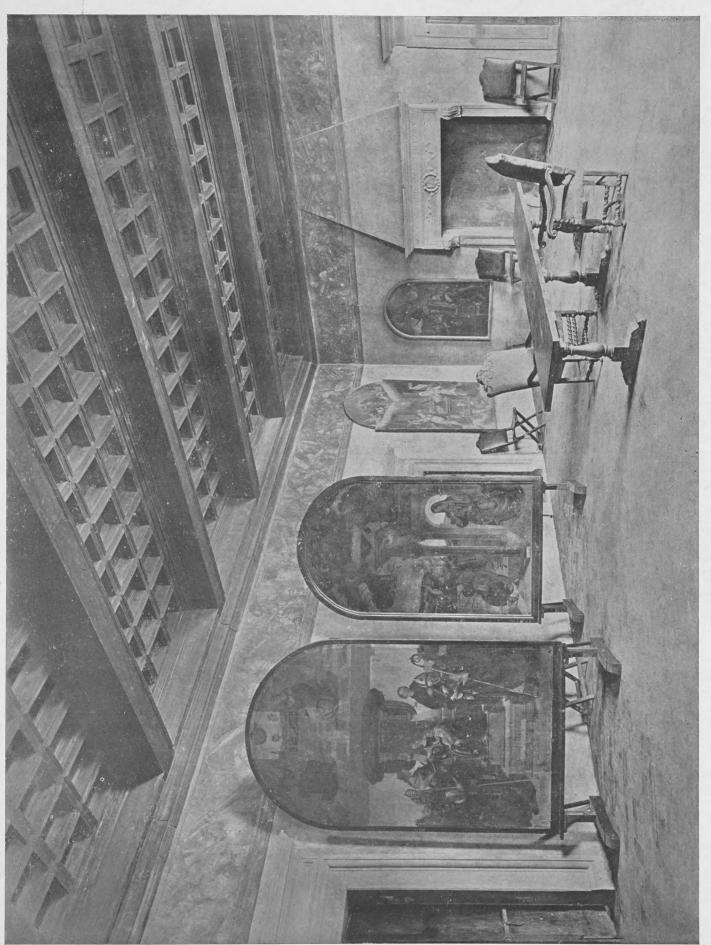


CITTA DI CASTELLO, ART MUSEUM, SECOND HALL

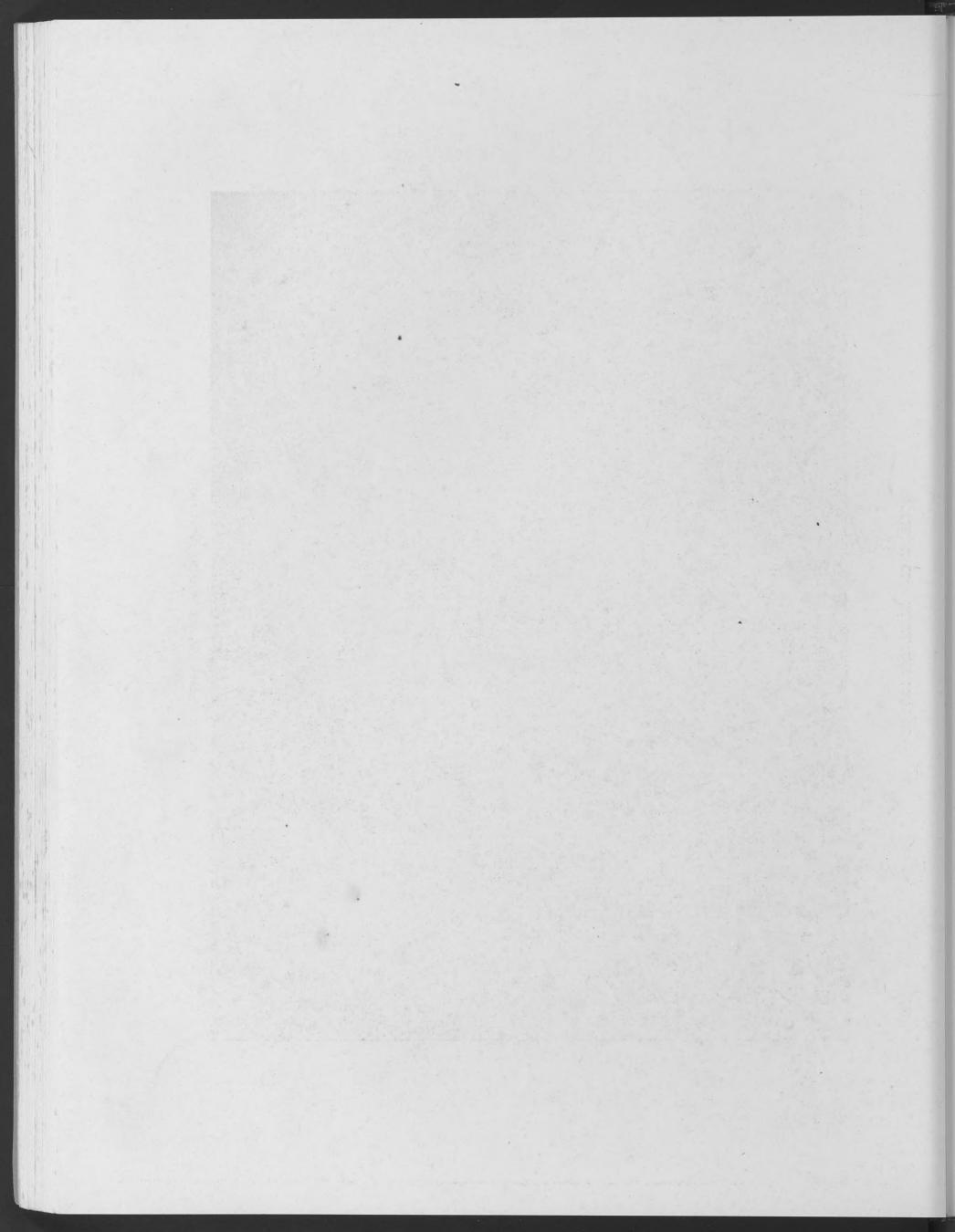
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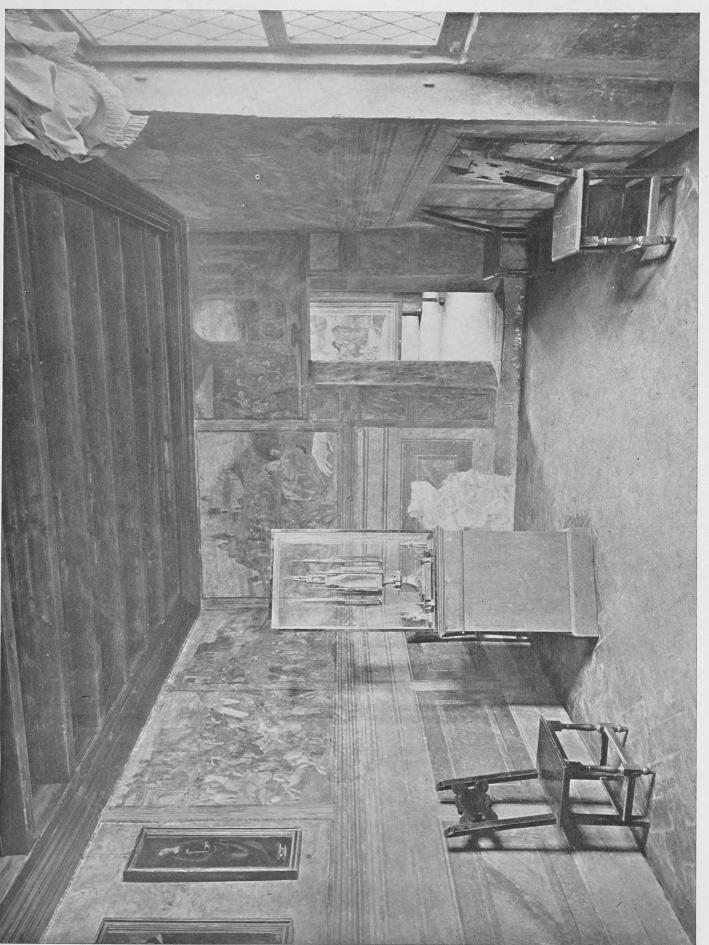
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CITTA DI CASTELLO, ART MUSEUM, FIFTH HALL



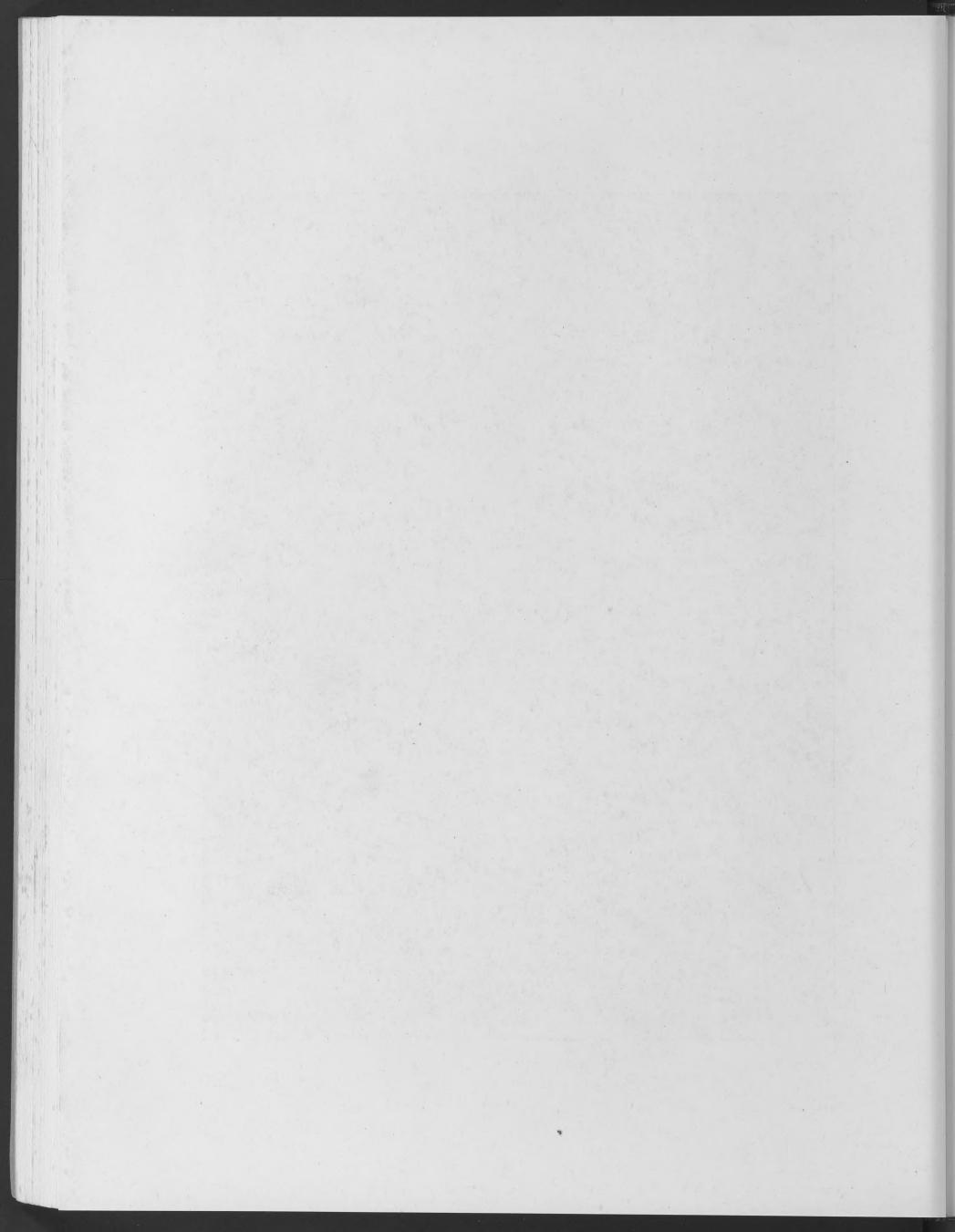


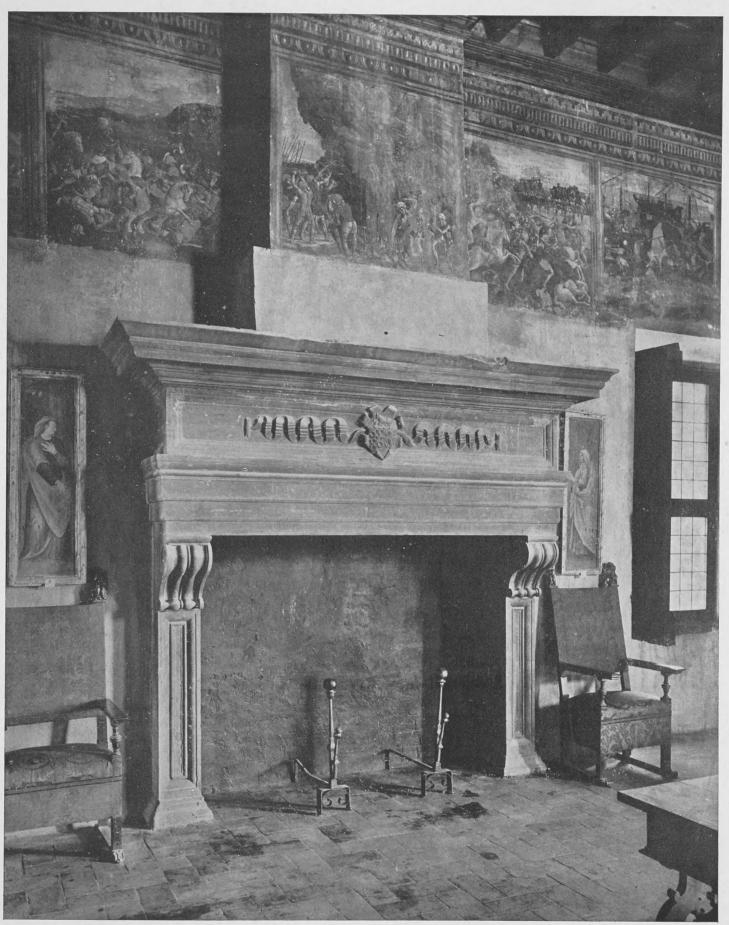
CITTA DI CASTELLO, ART MUSEUM, SEVENTH HALL



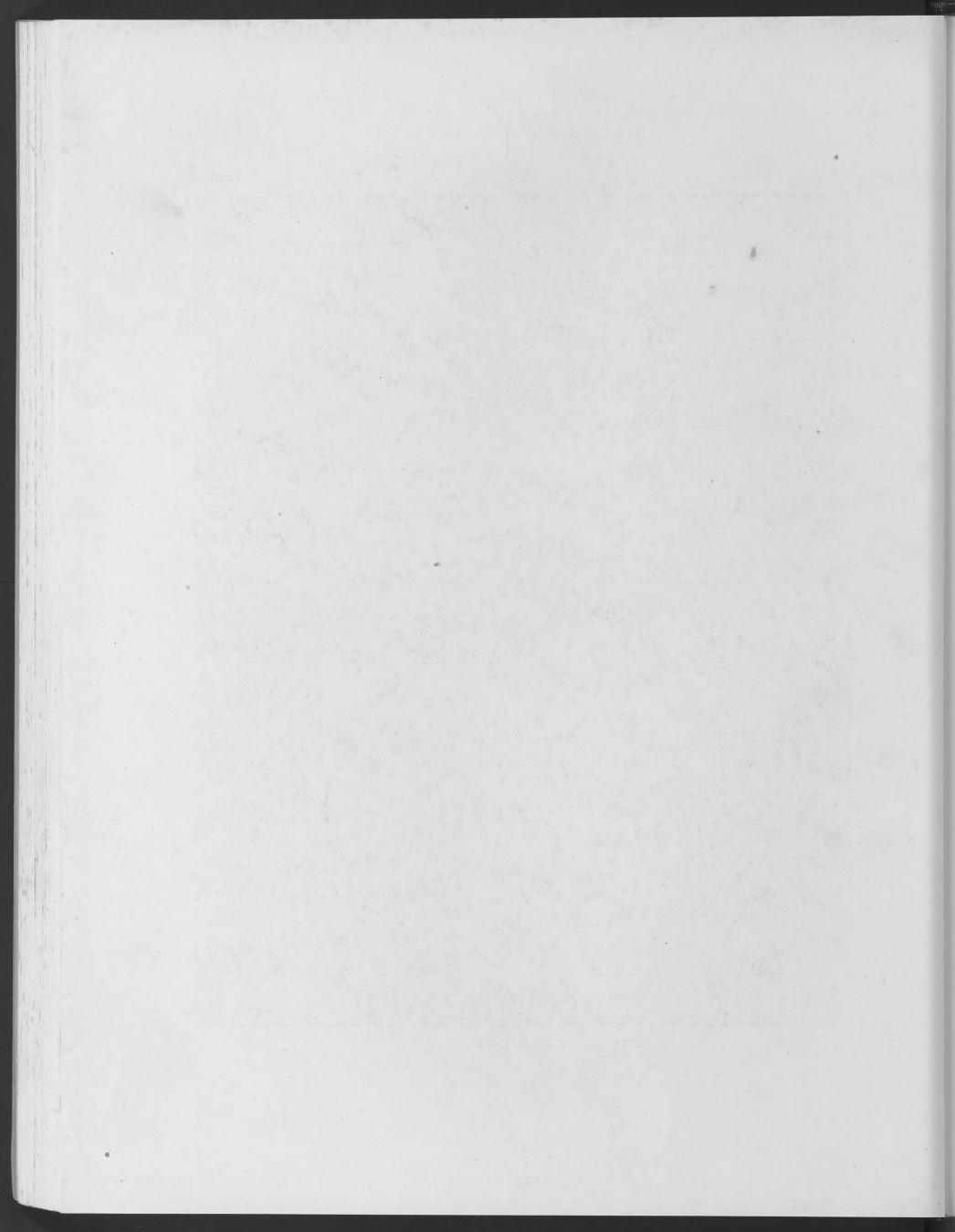


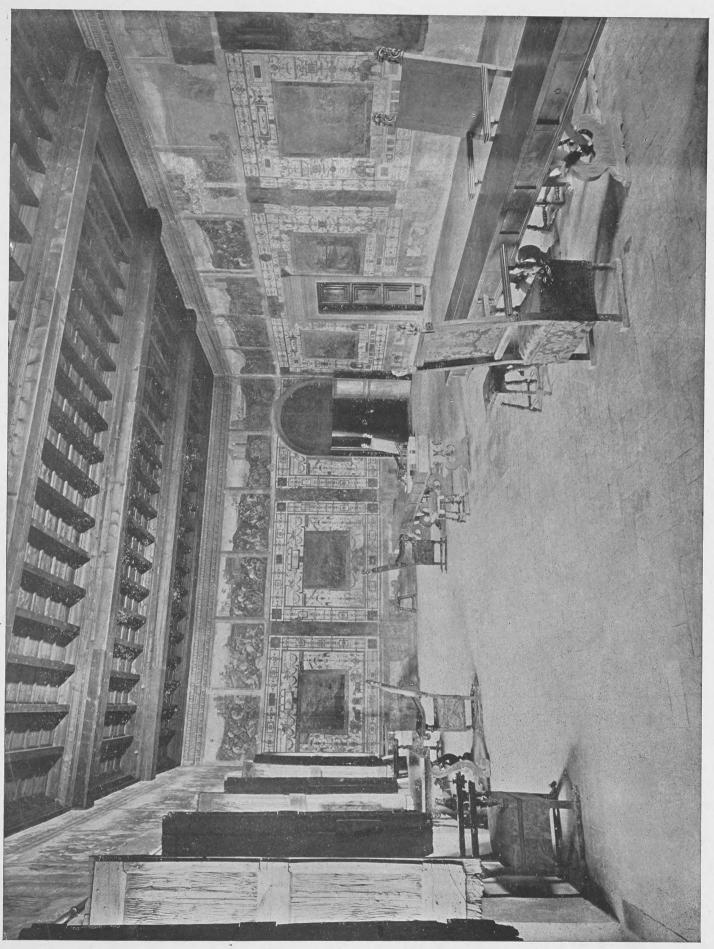
CITTA DI CASTELLO, ART MUSEUM, EIGHTH HALL





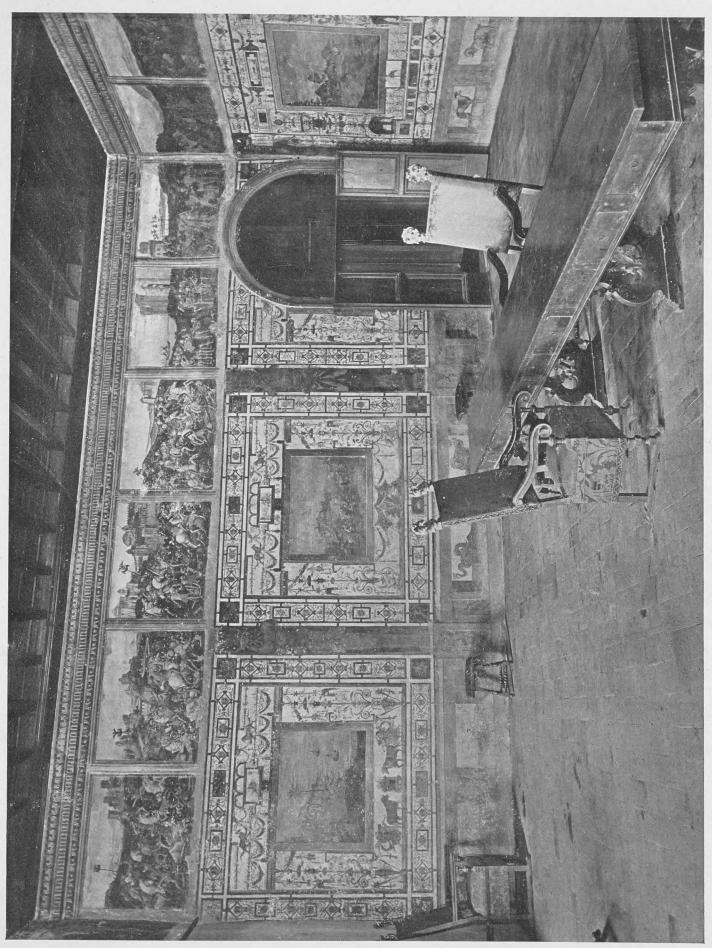
CITTA DI CASTELLO, ART MUSEUM, MANTLE



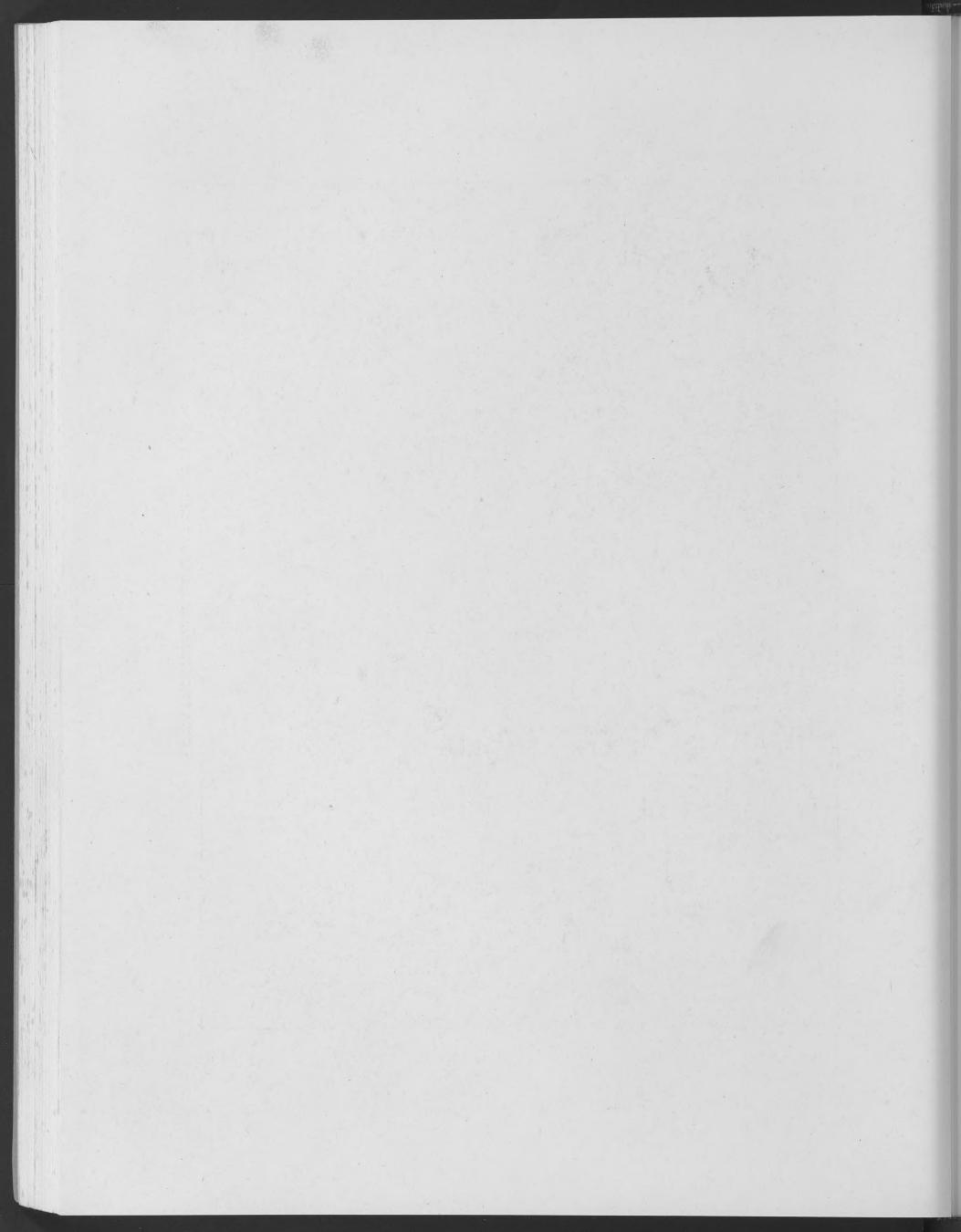


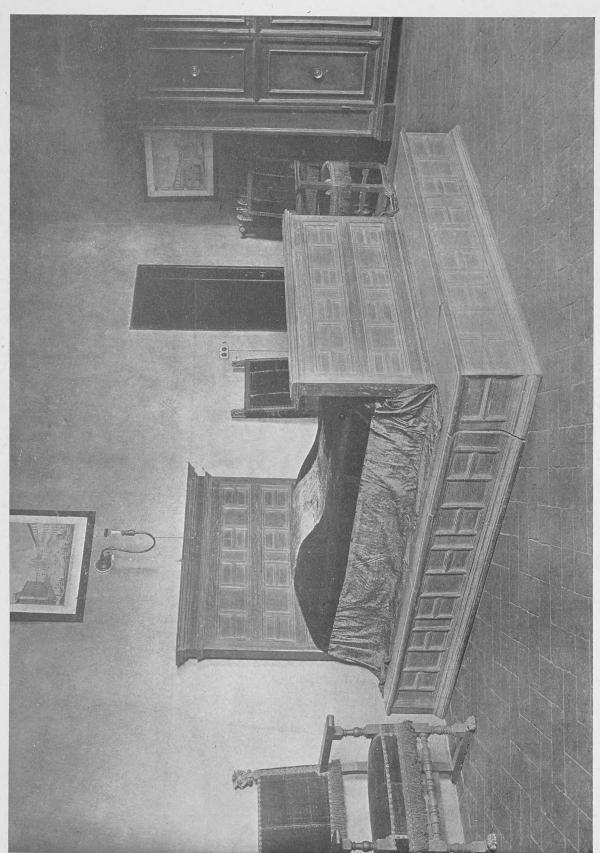
CITTA DI CASTELLO, ART MUSEUM, NINTH HALL



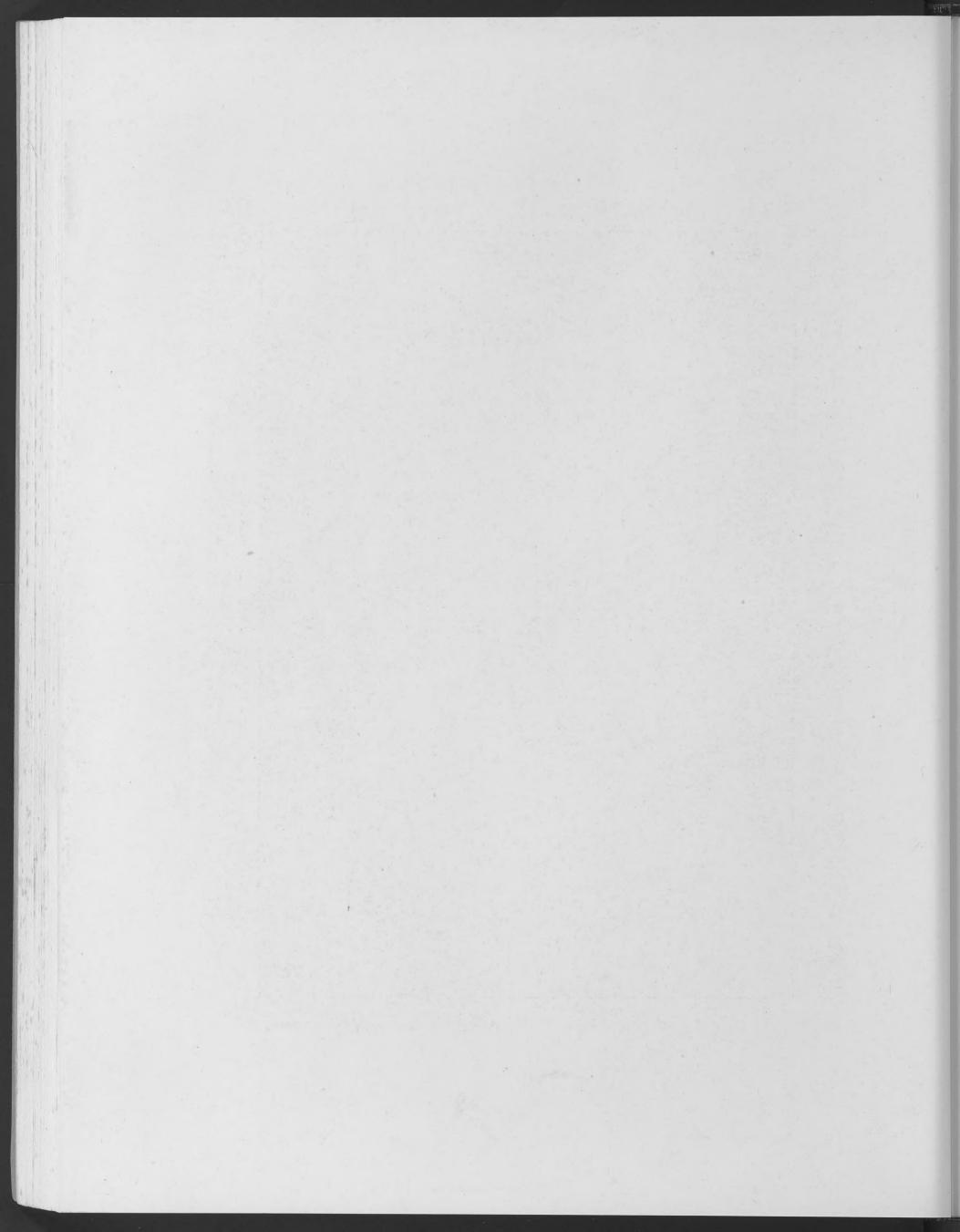


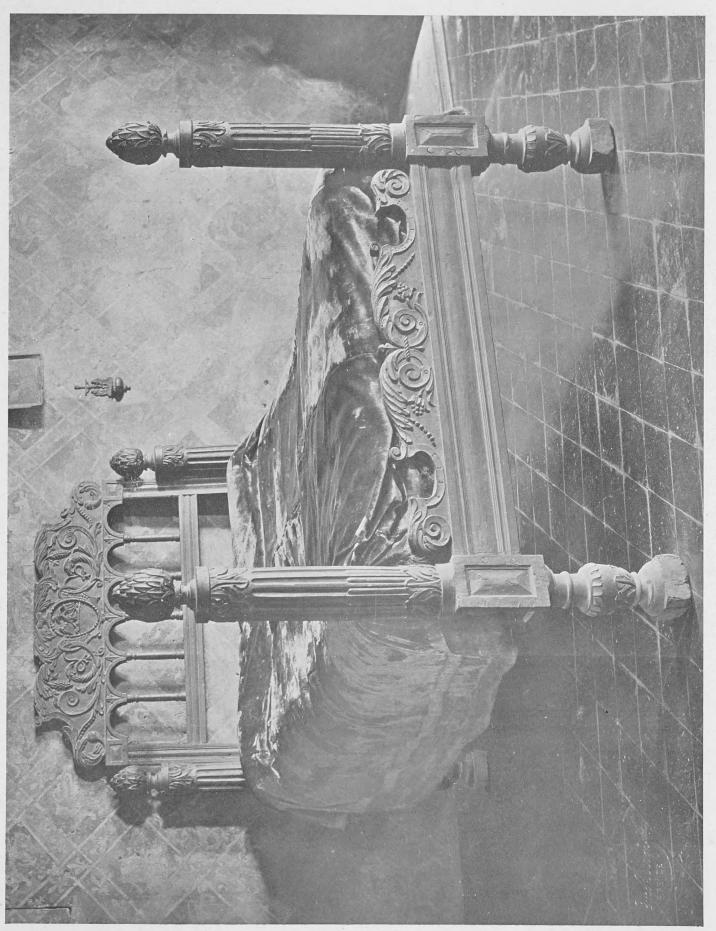
CITTA DI CASTELLO, ART MUSEUM, NINTH HALL



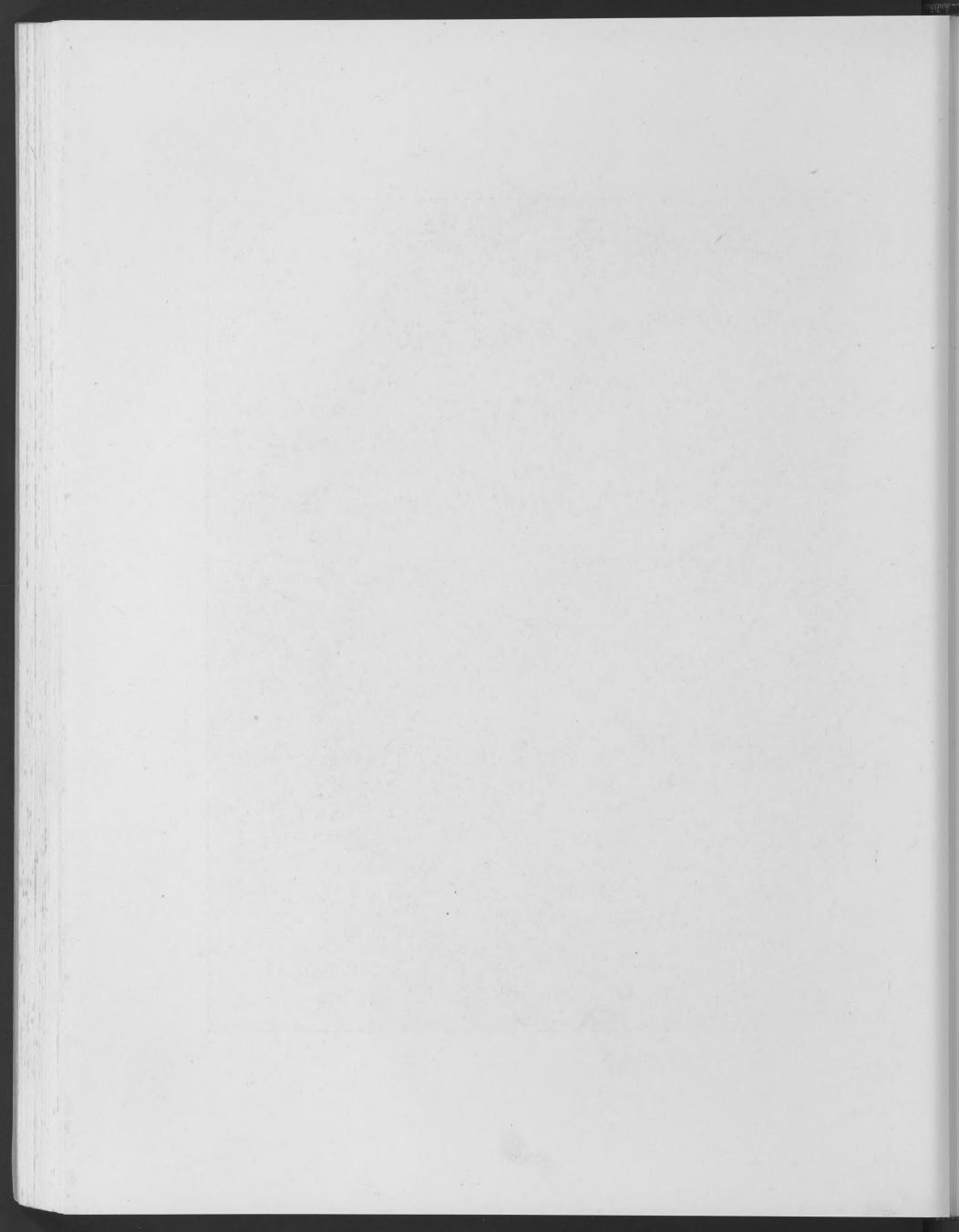


FLORENCE, VILLA PALMIERI, DAIS BED, FIFTEENTH CENTURY





FLORENCE, DAVANZATI PALACE, LOW POST BED, SIXTEENTH CENTURY





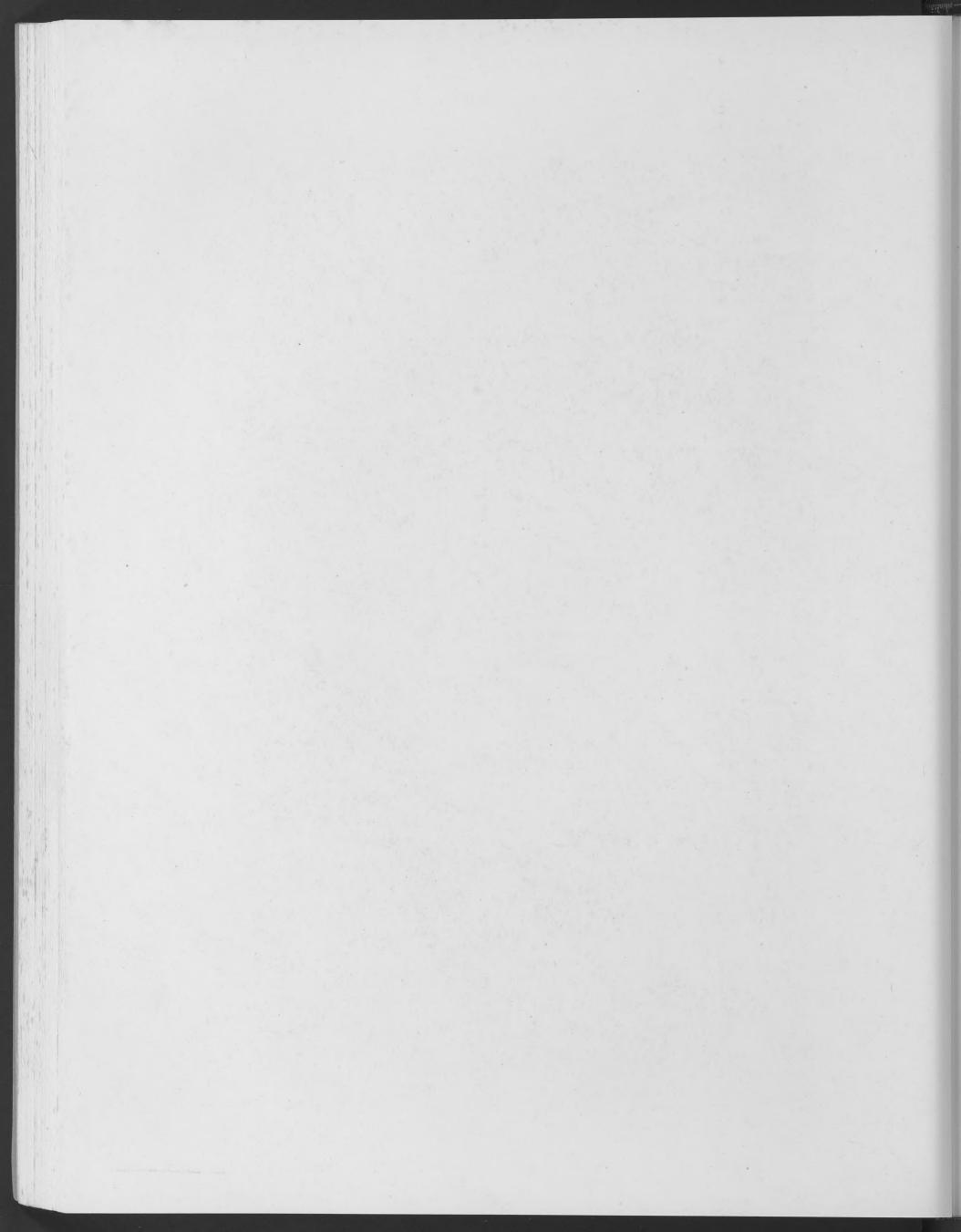
FLORENCE, DAVANZATI PALACE, LOW POST BED, LATE SIXTEENTH CENTURY





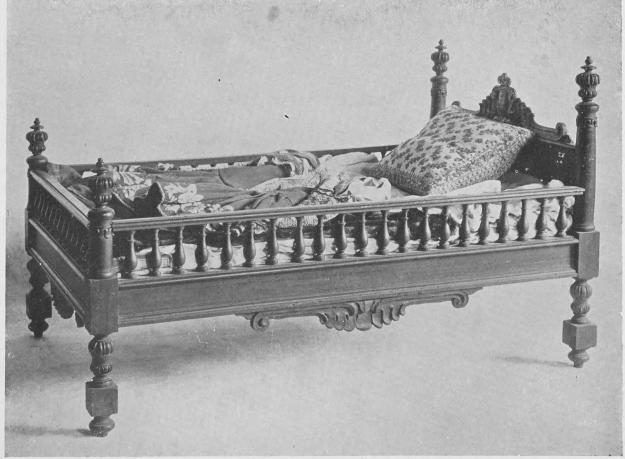


FLORENCE, DAVANZATI PALACE, CRADLES; SIXTEENTH CENTURY

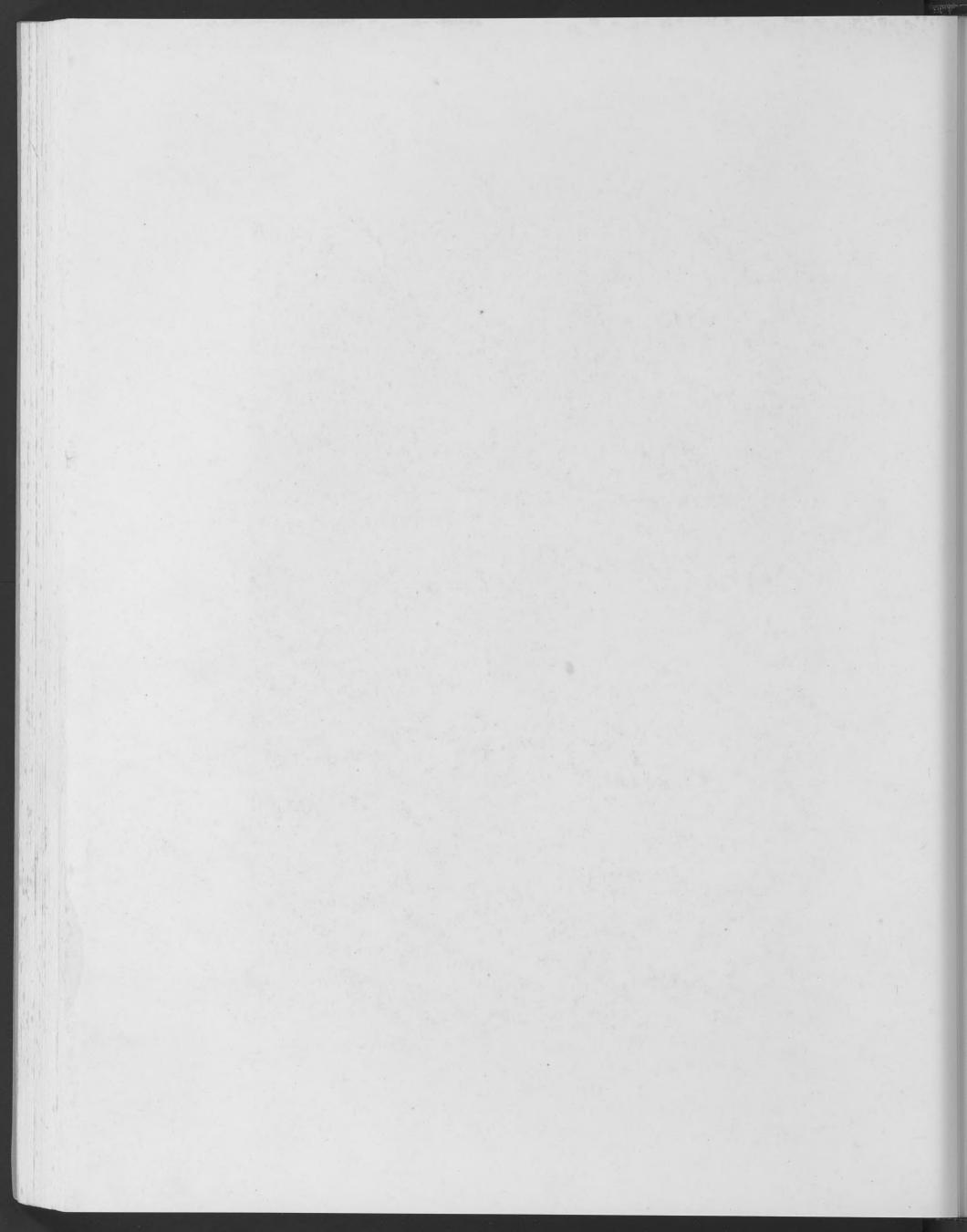


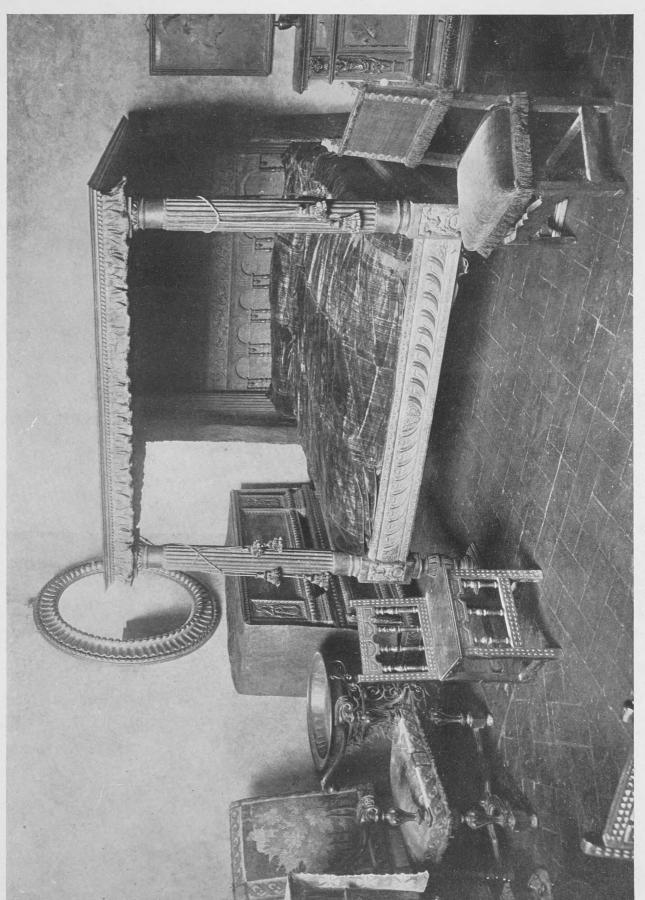


NEW YORK, METROPOLITAN MUSEUM OF ART, CRADLE, SIXTEENTH CENTURY

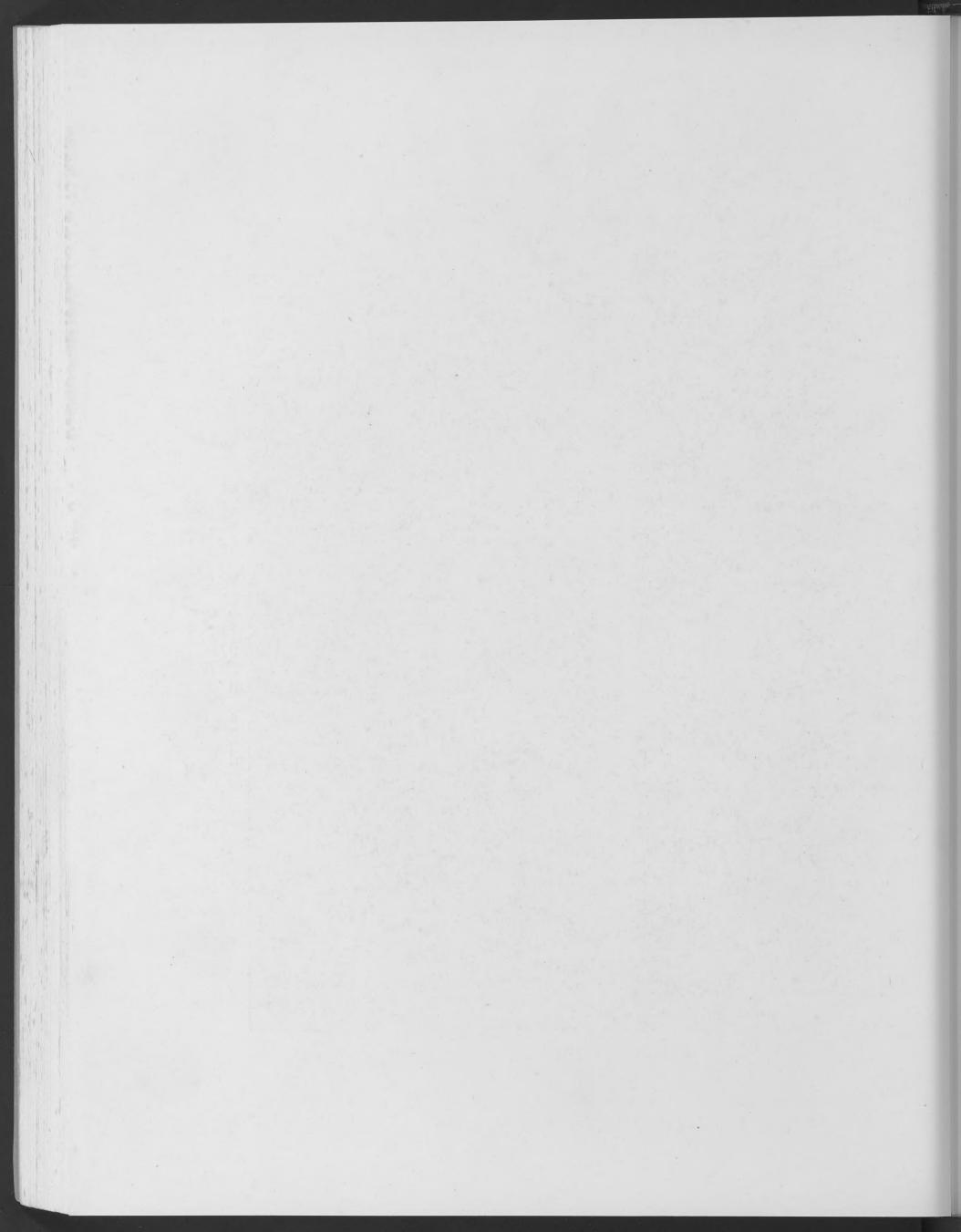


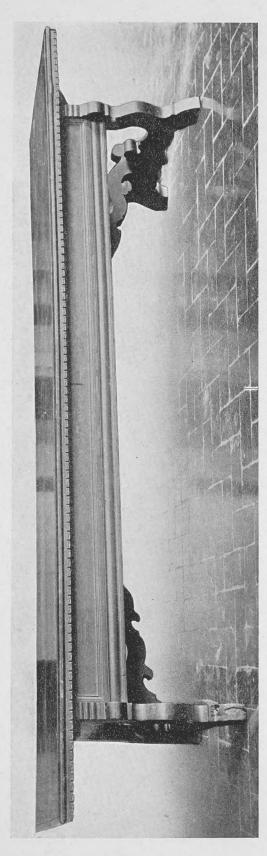
FLORENCE, DAVANZATI PALACE, SMALL BED, SIXTEENTH CENTURY



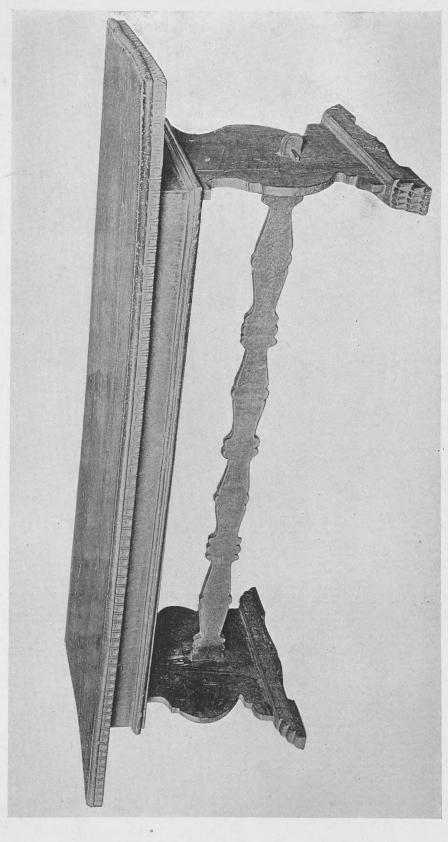


FLORENCE, VILLA PALMIERI, SIXTEENTH CENTURY

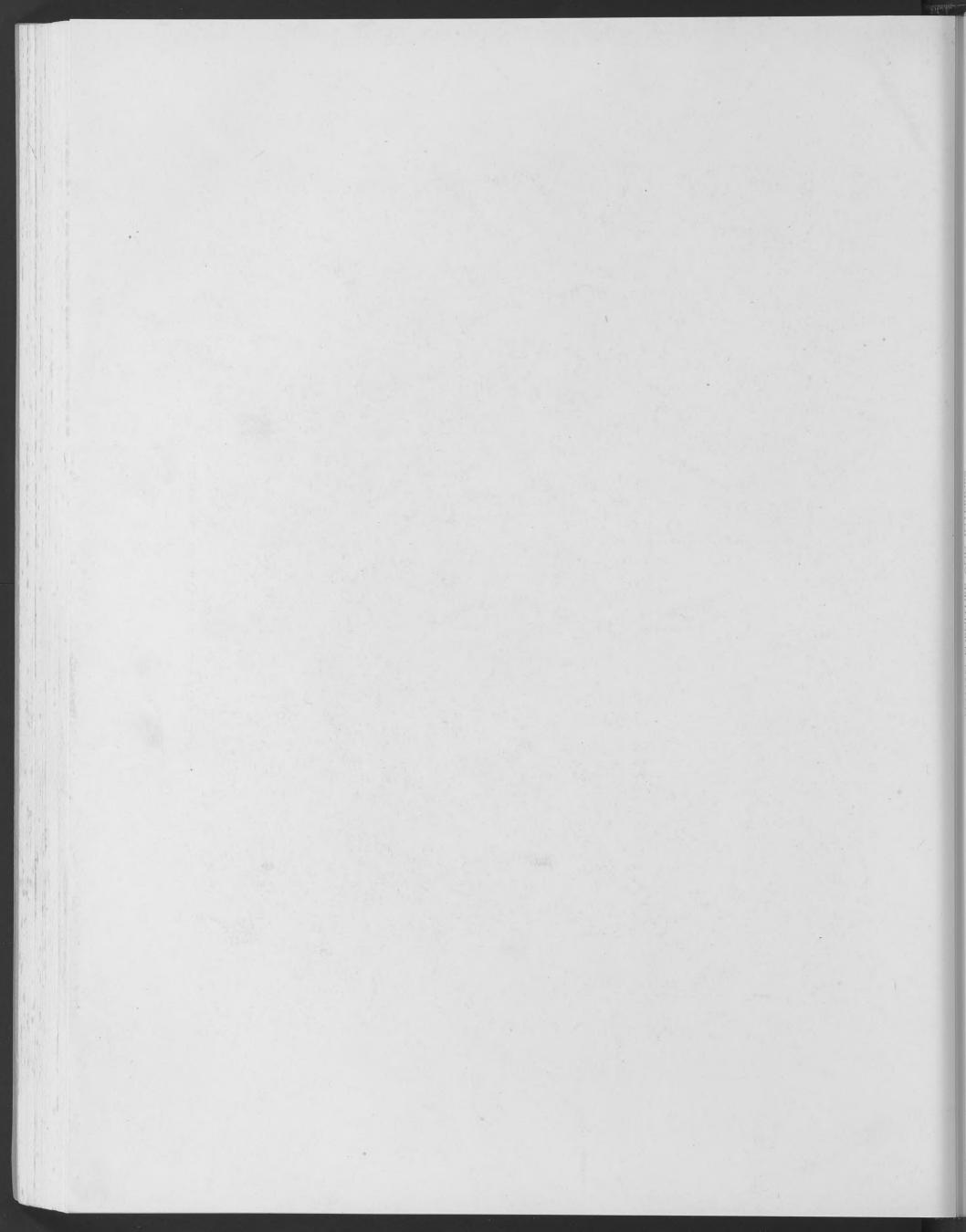


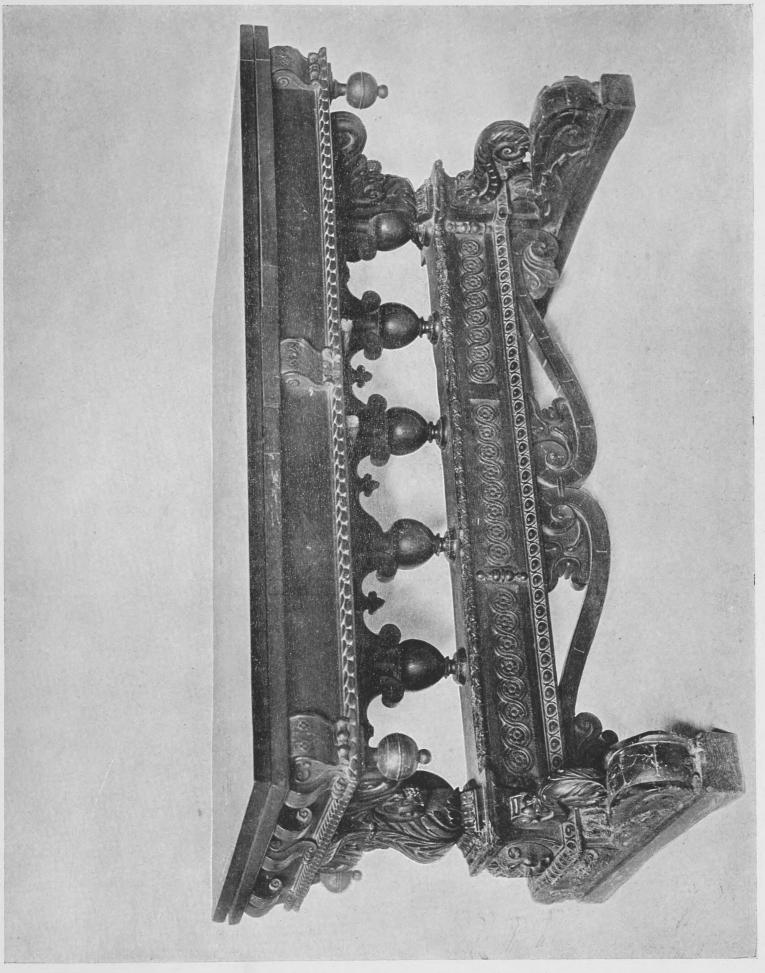


FLORENCE, DAVANZATI PALACE, UMBRIAN TABLE, SEVENTEENTH CENTURY



FLORENCE, VILLA PALMIERI, TABLE, FIFTEENTH CENTURY





FLORENCE, DAVANZATI PALACE, CENTER TABLE, SIXTEENTH CENTURY

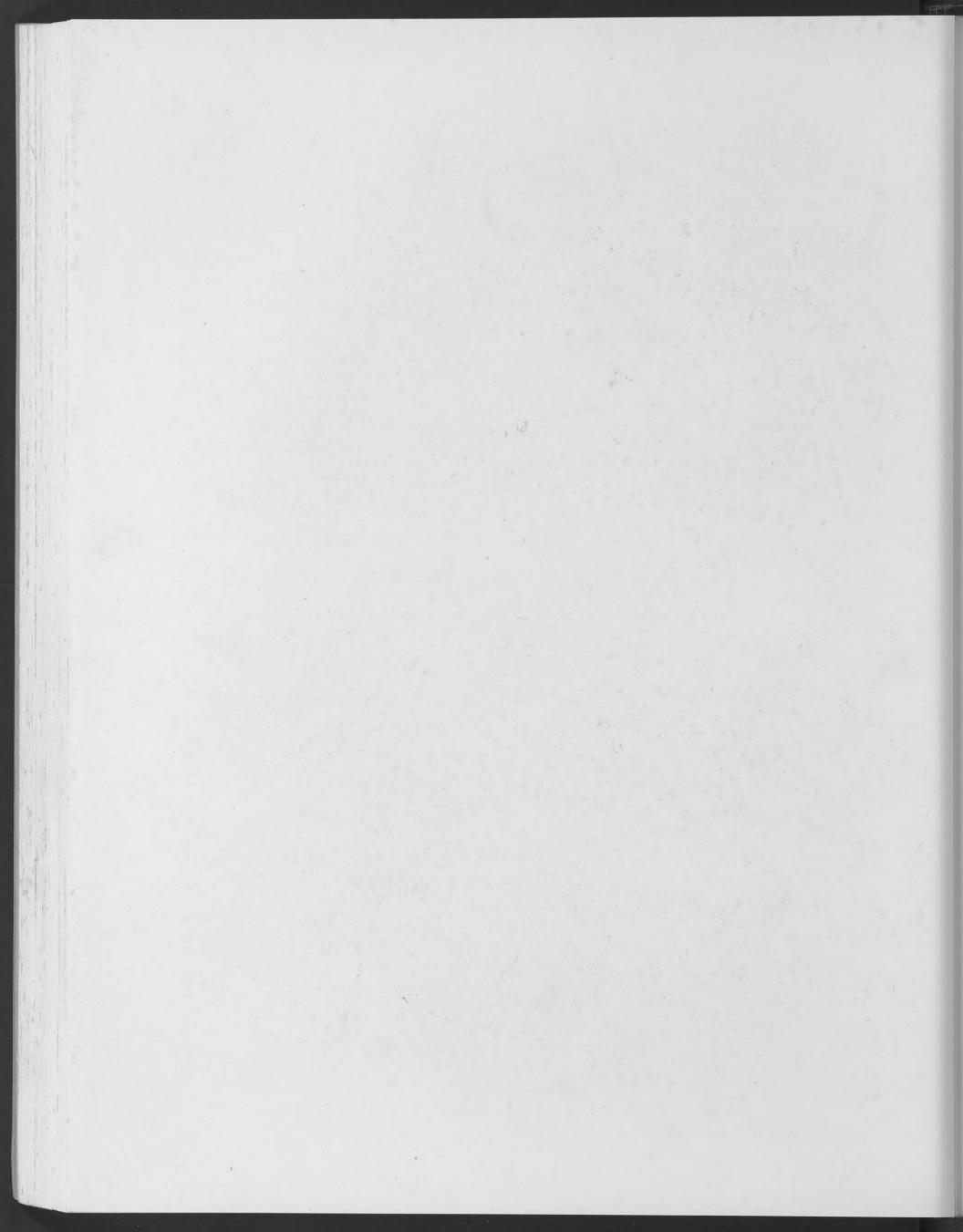




FLORENCE, DAVANZATI PALACE, TUSCAN WALNUT TABLE, SIXTEENTH CENTURY

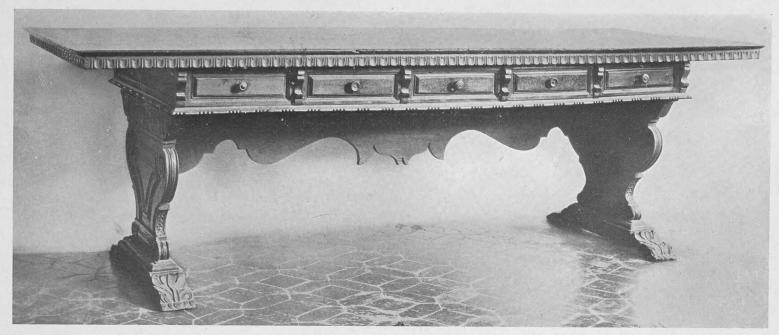


FLORENCE, VILLA PIA, BRESCIAN WALNUT TABLE, SIXTEENTH CENTURY



## ITALIAN FURNITURE AND INTERIORS

PLATE 60

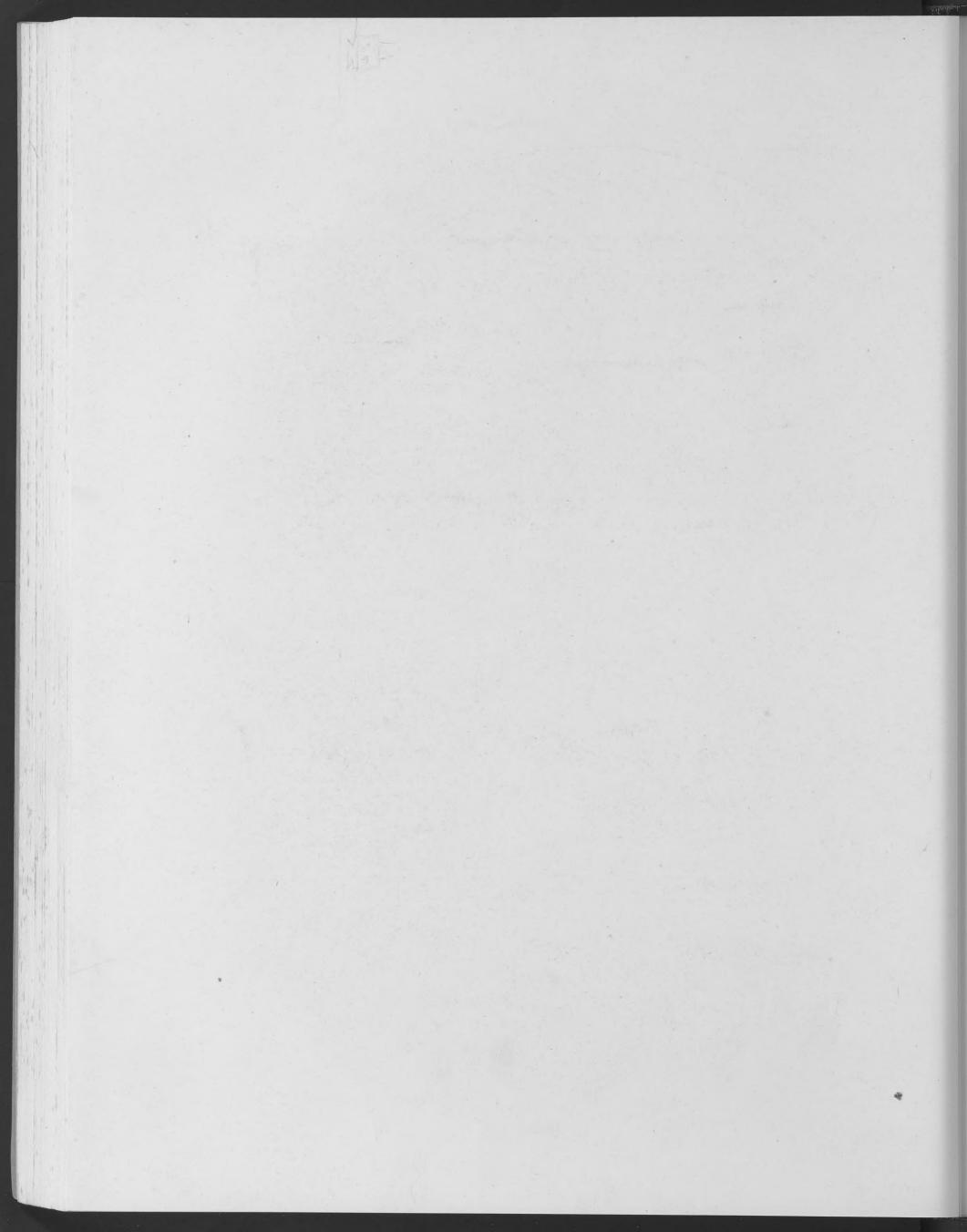


PADUAN WALNUT TABLE, SIXTEENTH CENTURY



VENETIAN WALNUT TABLE, FITEENTH CENTURY

FLORENCE, DAVANZATI PALACE



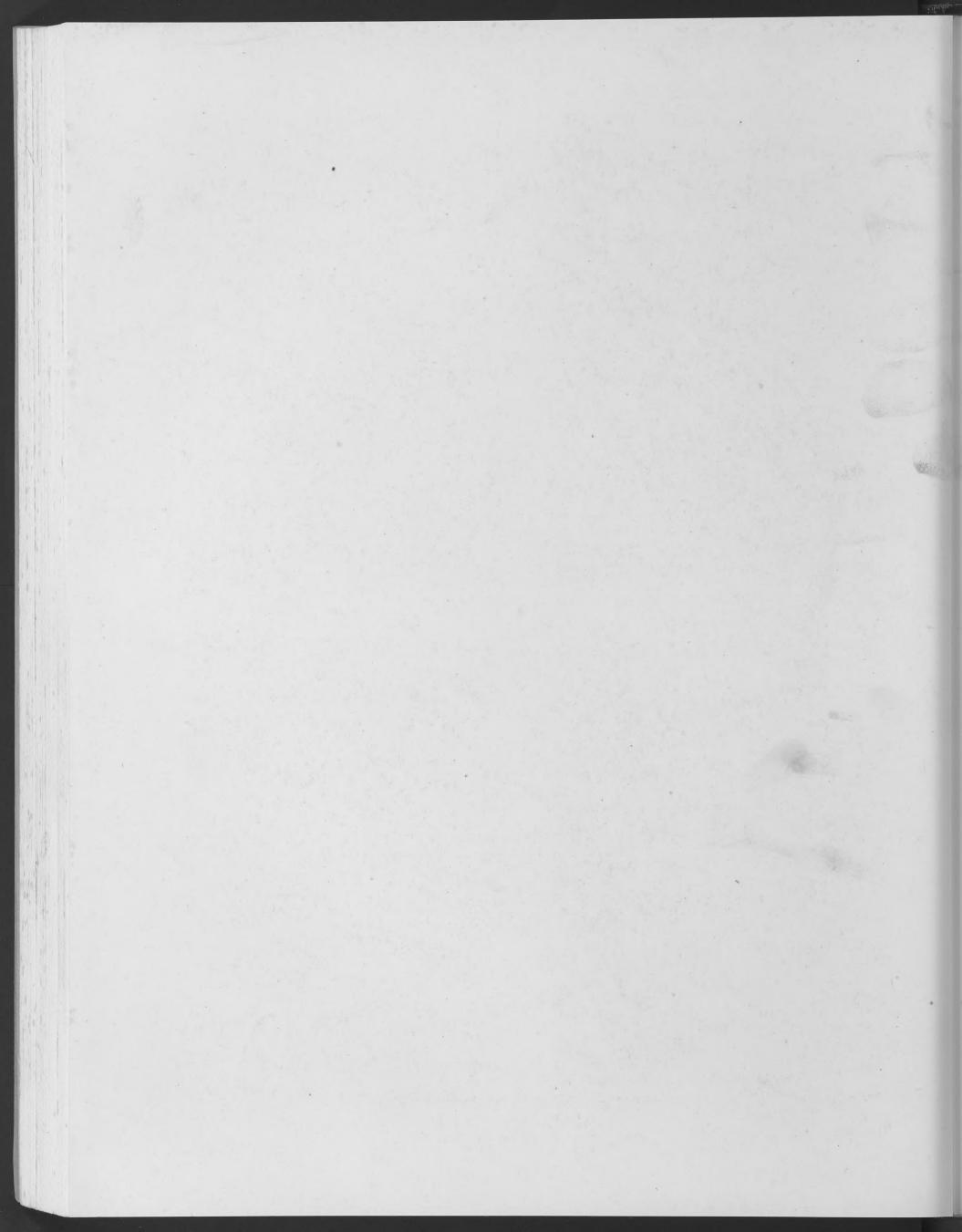


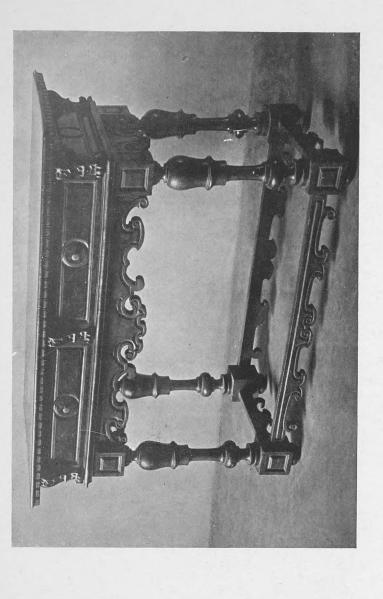
UMBRIAN WALNUT TABLE, FIFTEENTH CENTURY

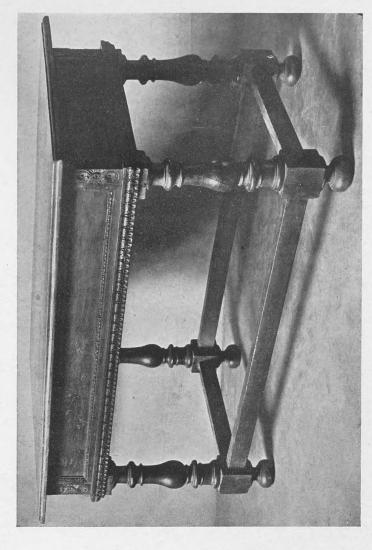


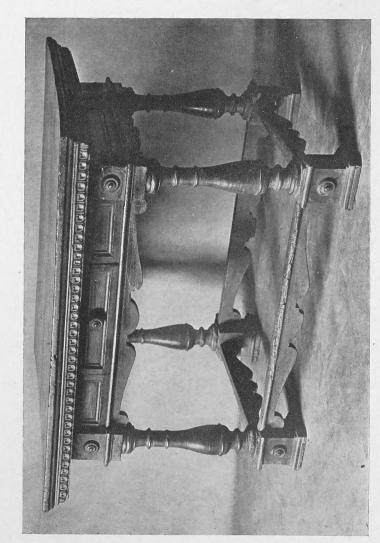
TUSCAN WALNUT TABLE, EARLY SIXTEENTH CENTURY

FLORENCE, DAVANZATI PALACE

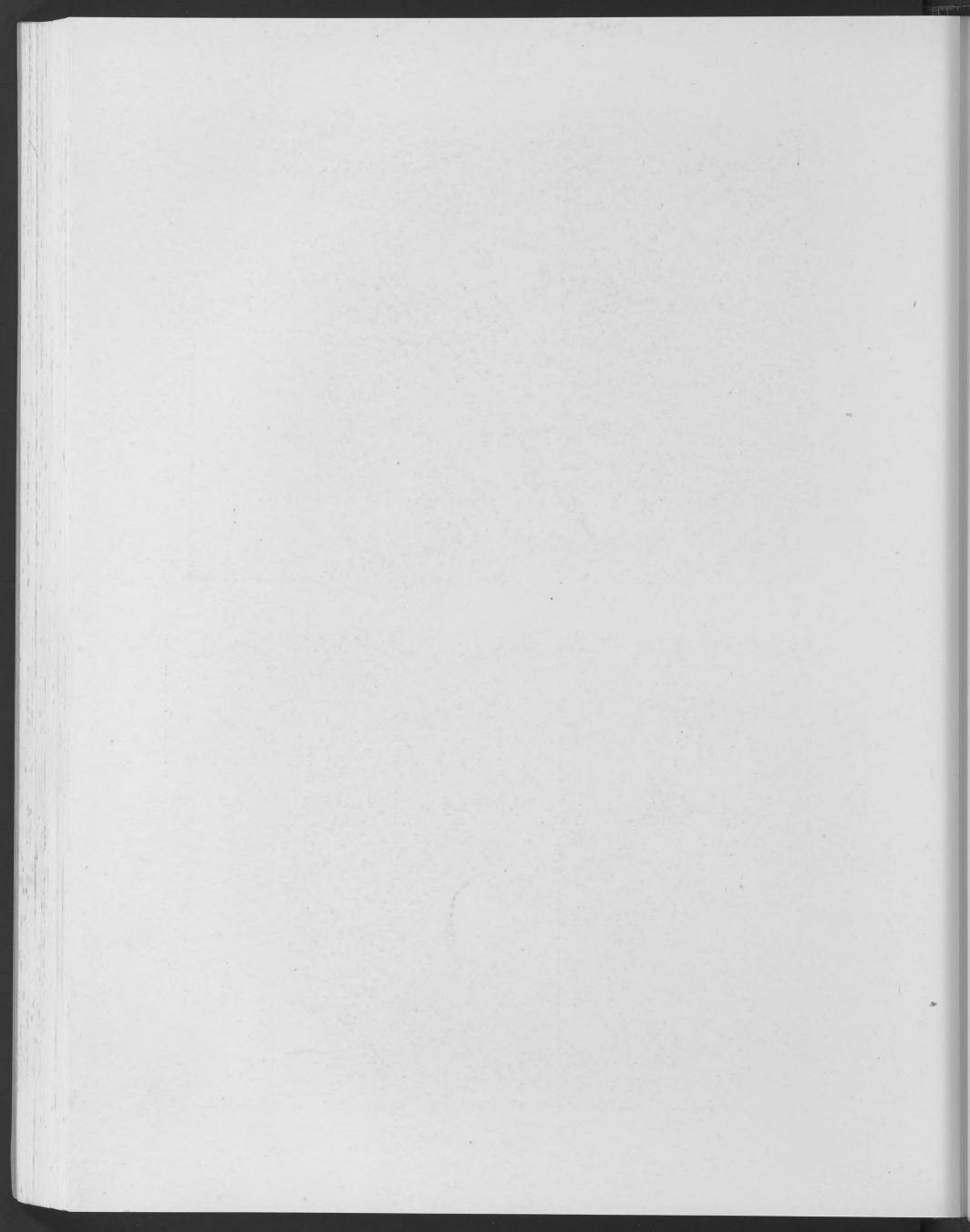








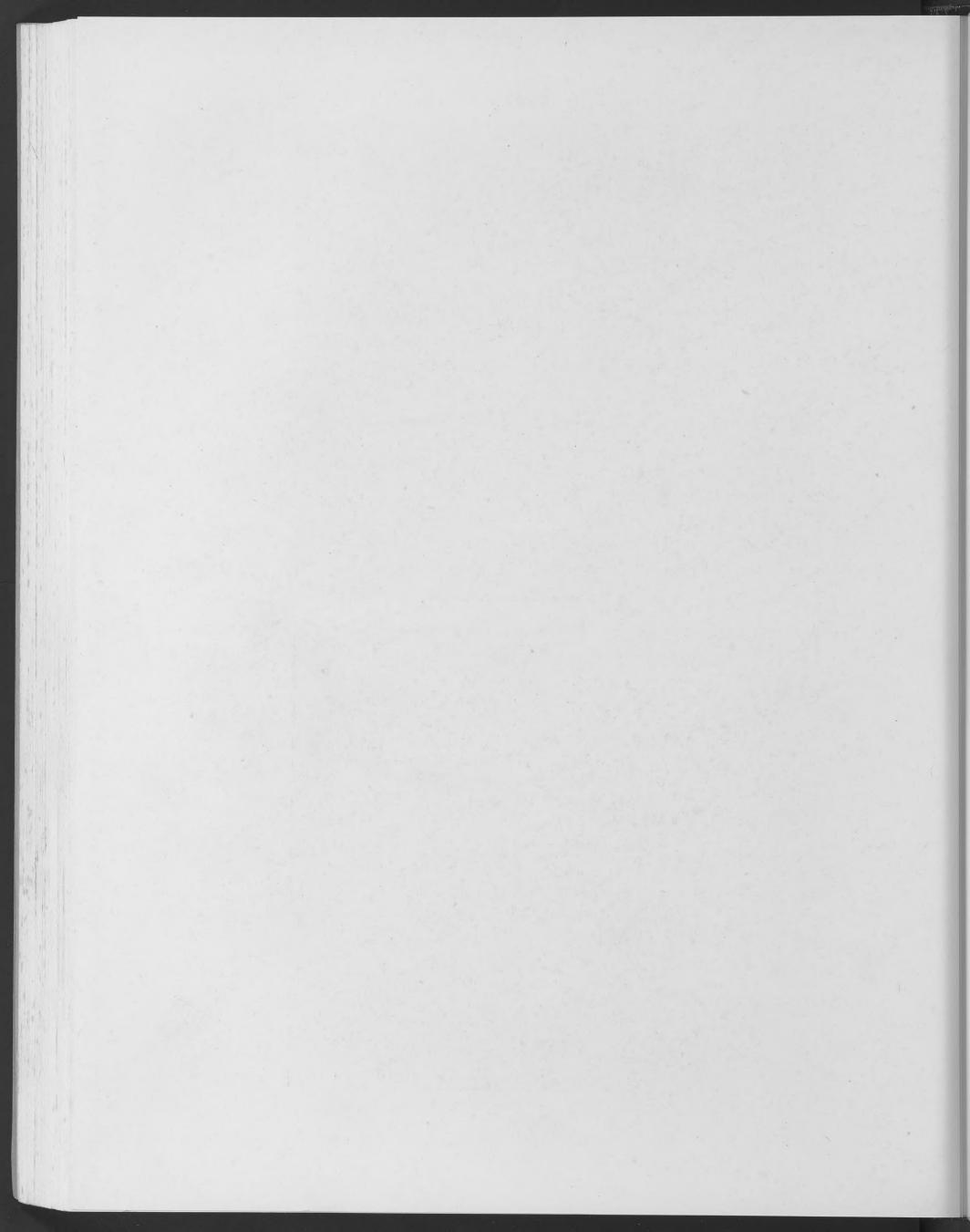
FLORENCE, VILLA PIA, WALNUT TABLES, SIXTEENTH CENTURY





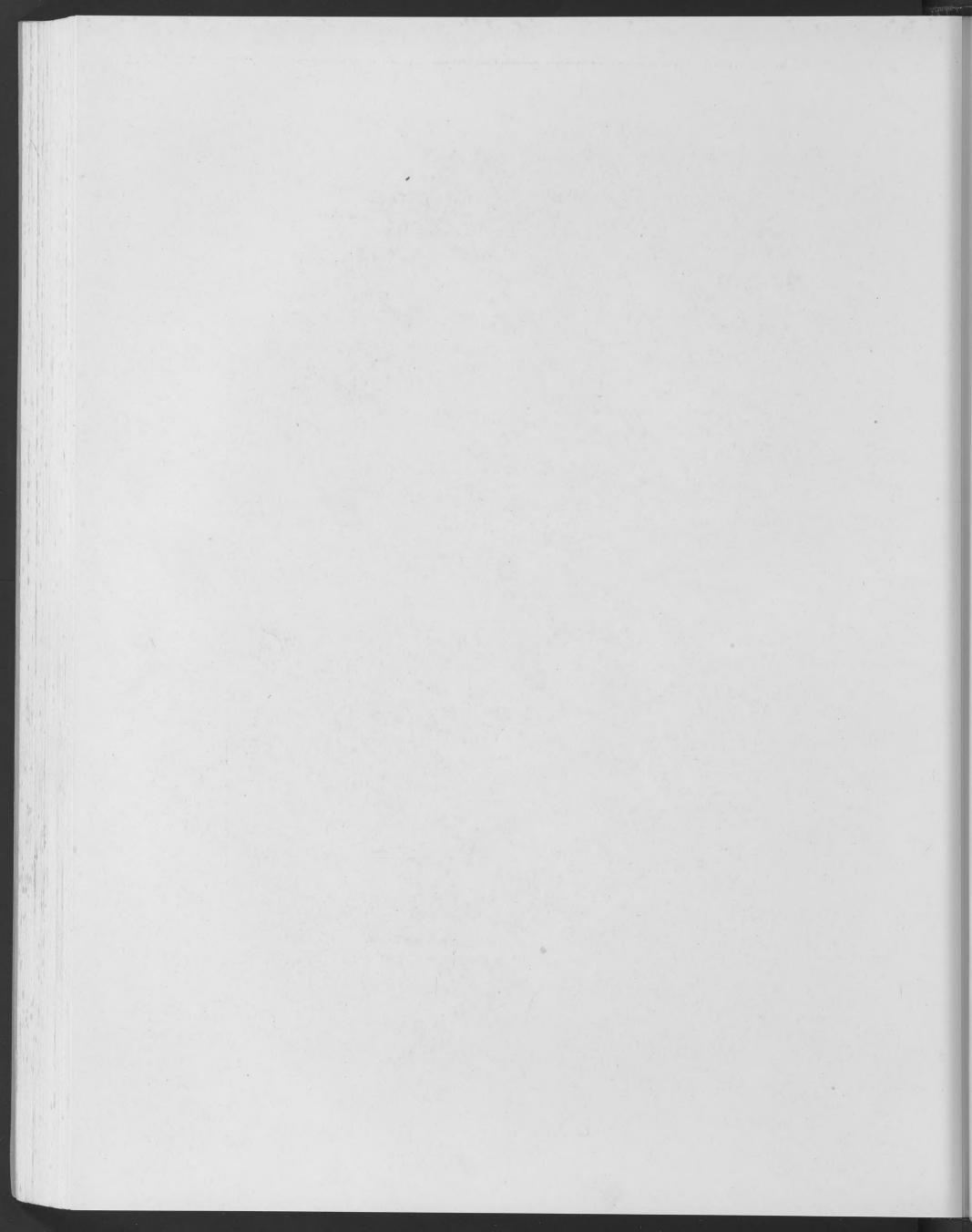


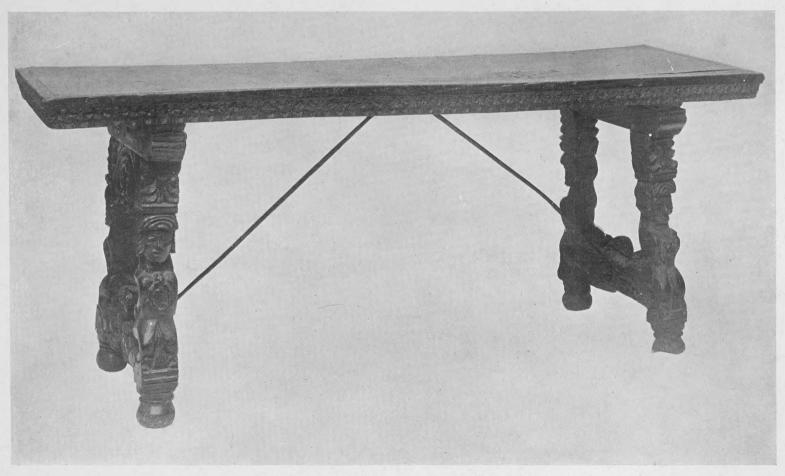
FLORENCE, VILLA PALMIERI, CENTER TABLES, FIFTEENTH CENTURY





FLORENCE, DAVANZATI PALACE, UMBRIAN CENTER TABLE, EARLY SIXTEENTH CENTURY

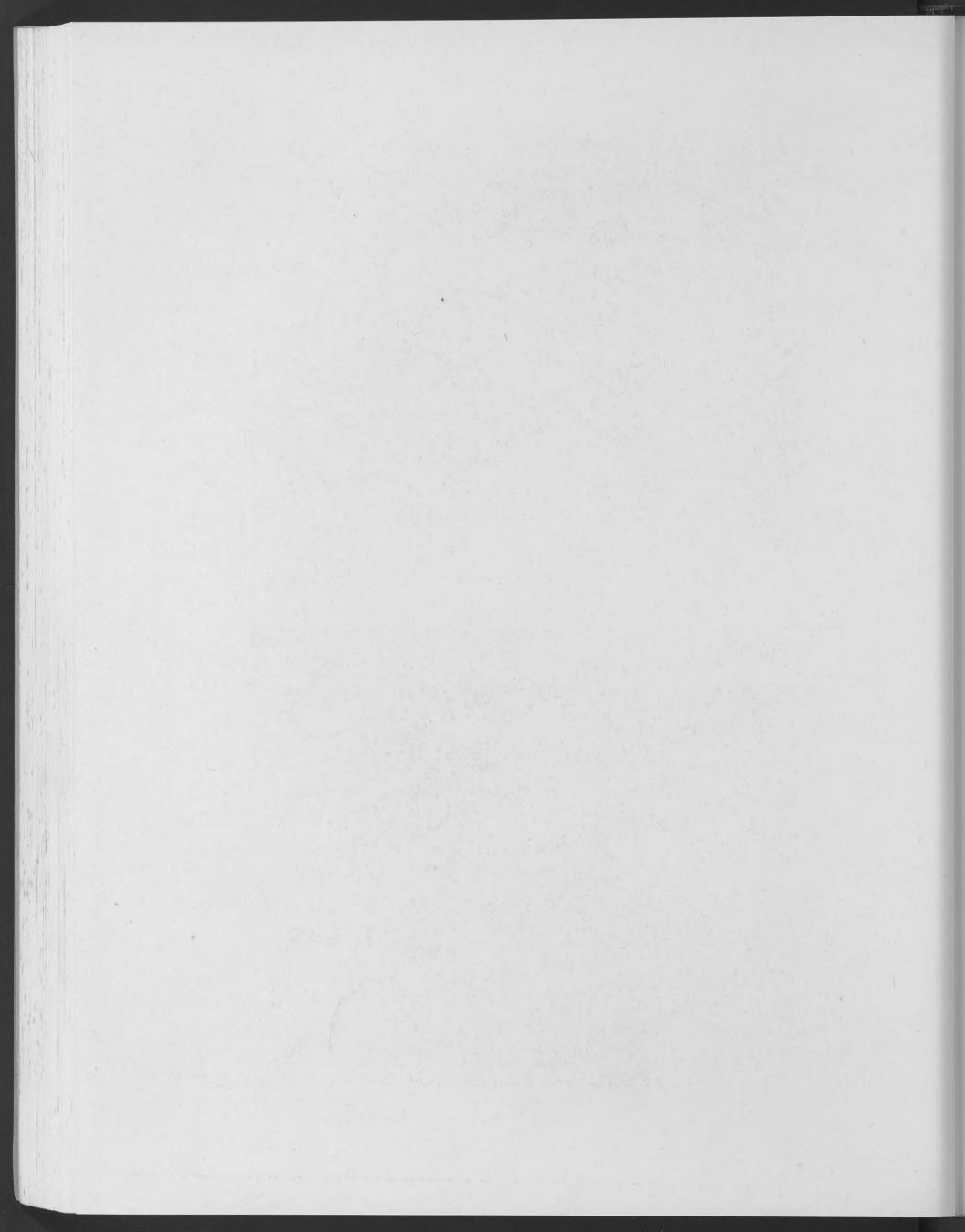




FOLDING SIDE TABLE, FIFTEENTH CENTURY



WALNUT SIDE TABLE, EARLY SEVENTEENTH CENTURY

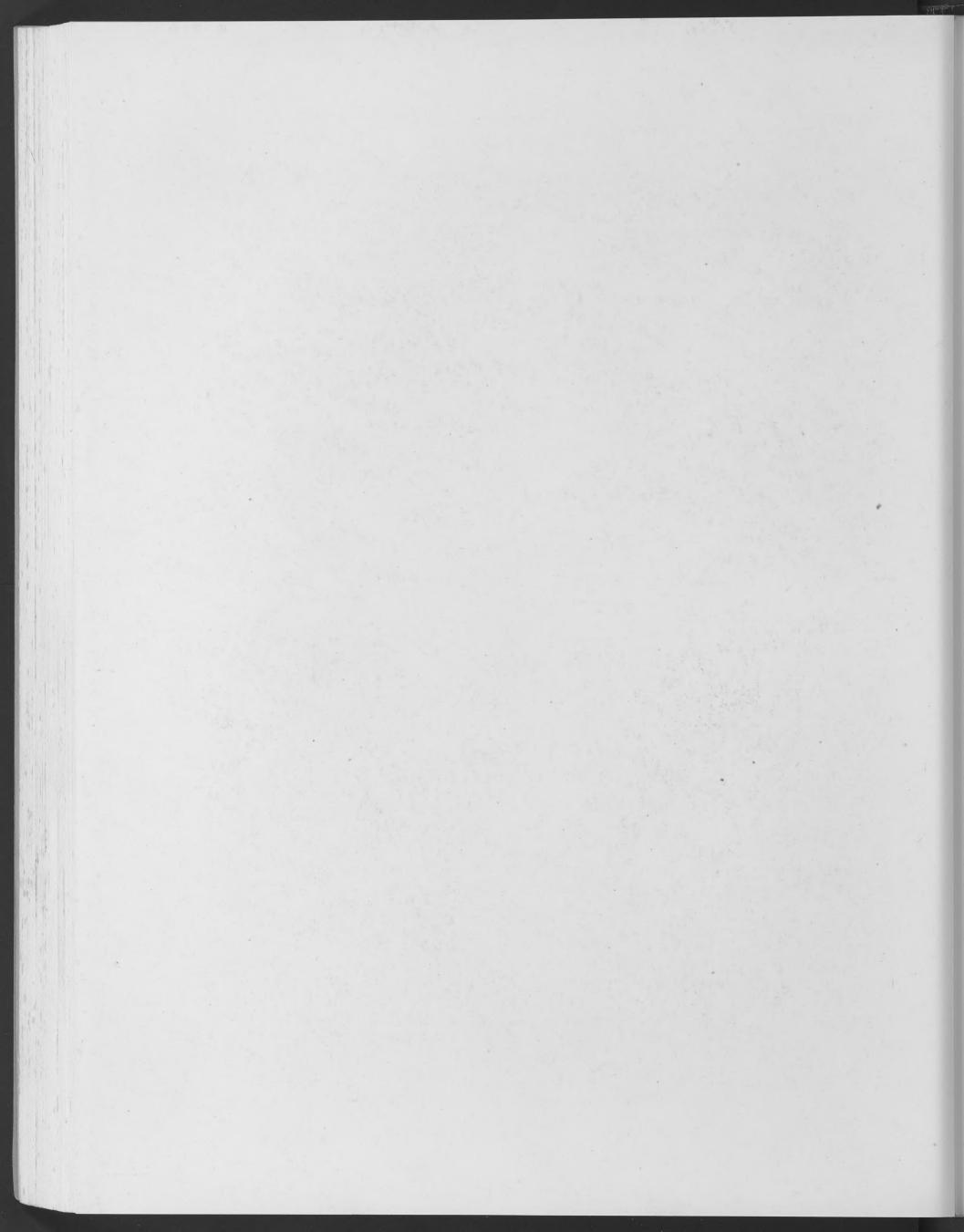


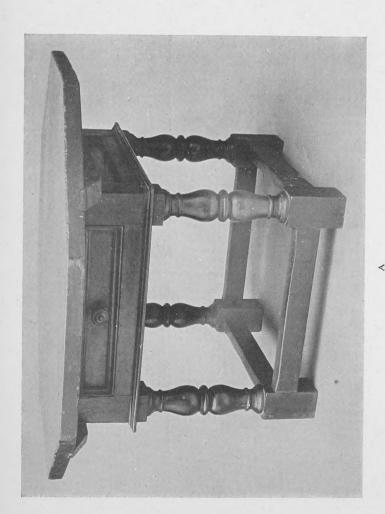


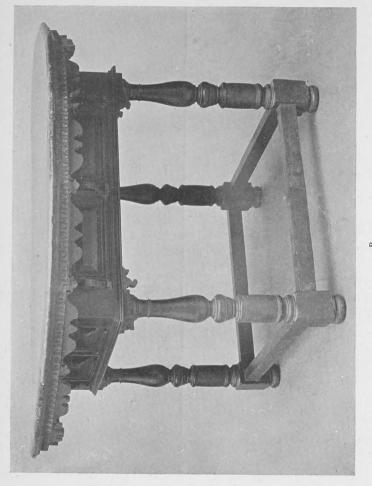
FLORENCE, VILLA PALMIERI, CENTER TABLE, SIXTEENTH CENTURY

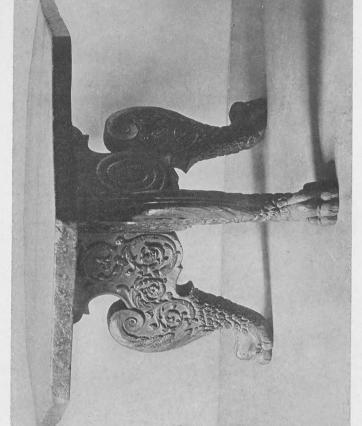


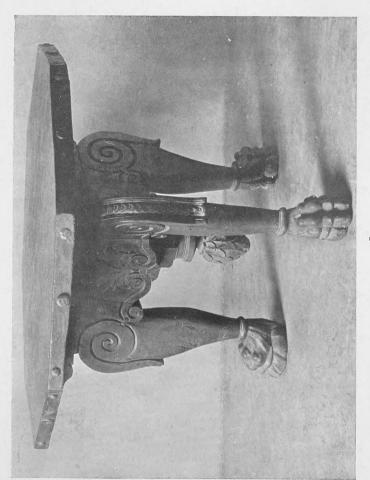
FLORENCE, DAVANZATI PALACE, CENTER TABLE, SIXTEENTH CENTURY







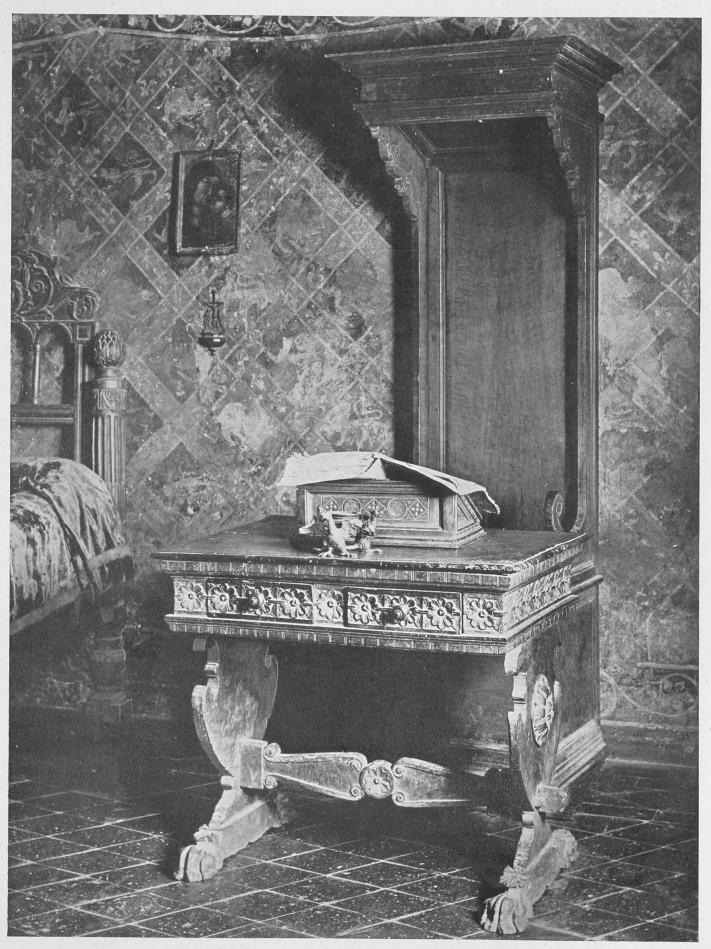




CENTER TABLES, SIXTEENTH CENTURY
A AND B NEW YORK, METROPOLITAN MUSEUM OF ART
C AND D FLORENCE, VILLA PIA

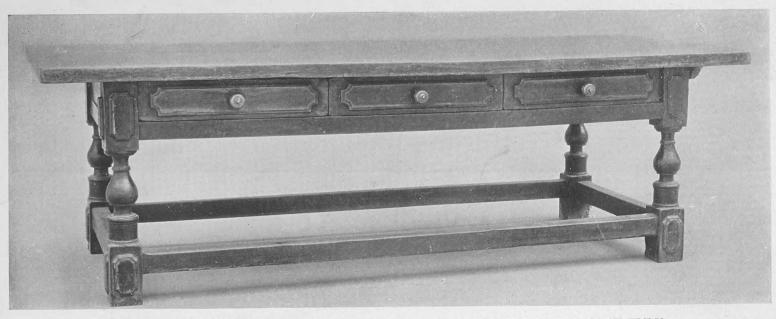
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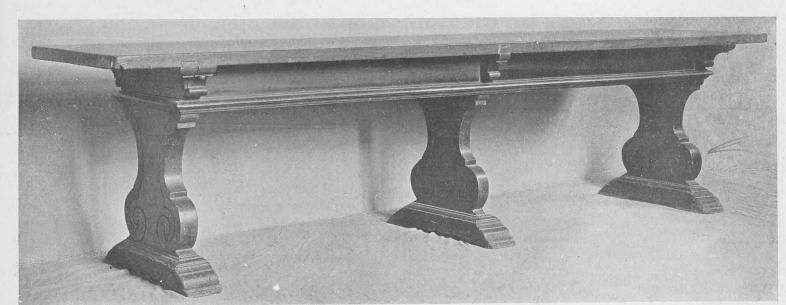


FLORENCE, DAVANZATI PALACE, UMBRIAN WALNUT CENTER TABLE, SIXTEENTH CENTURY



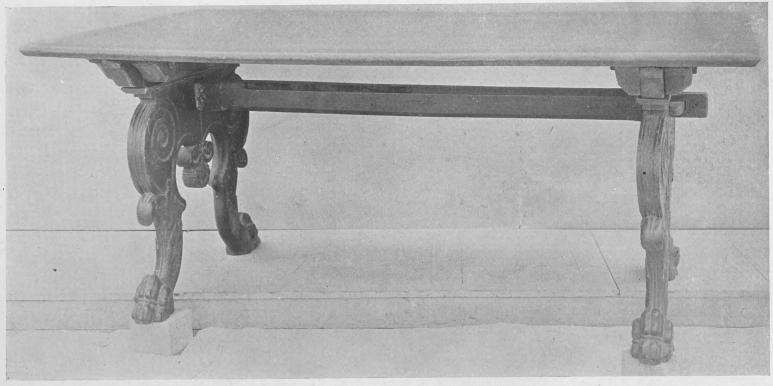


NEW YORK, METROPOLITAN MUSEUM OF ART, REFECTORY TABLE, SIXTEENTH CENTURY

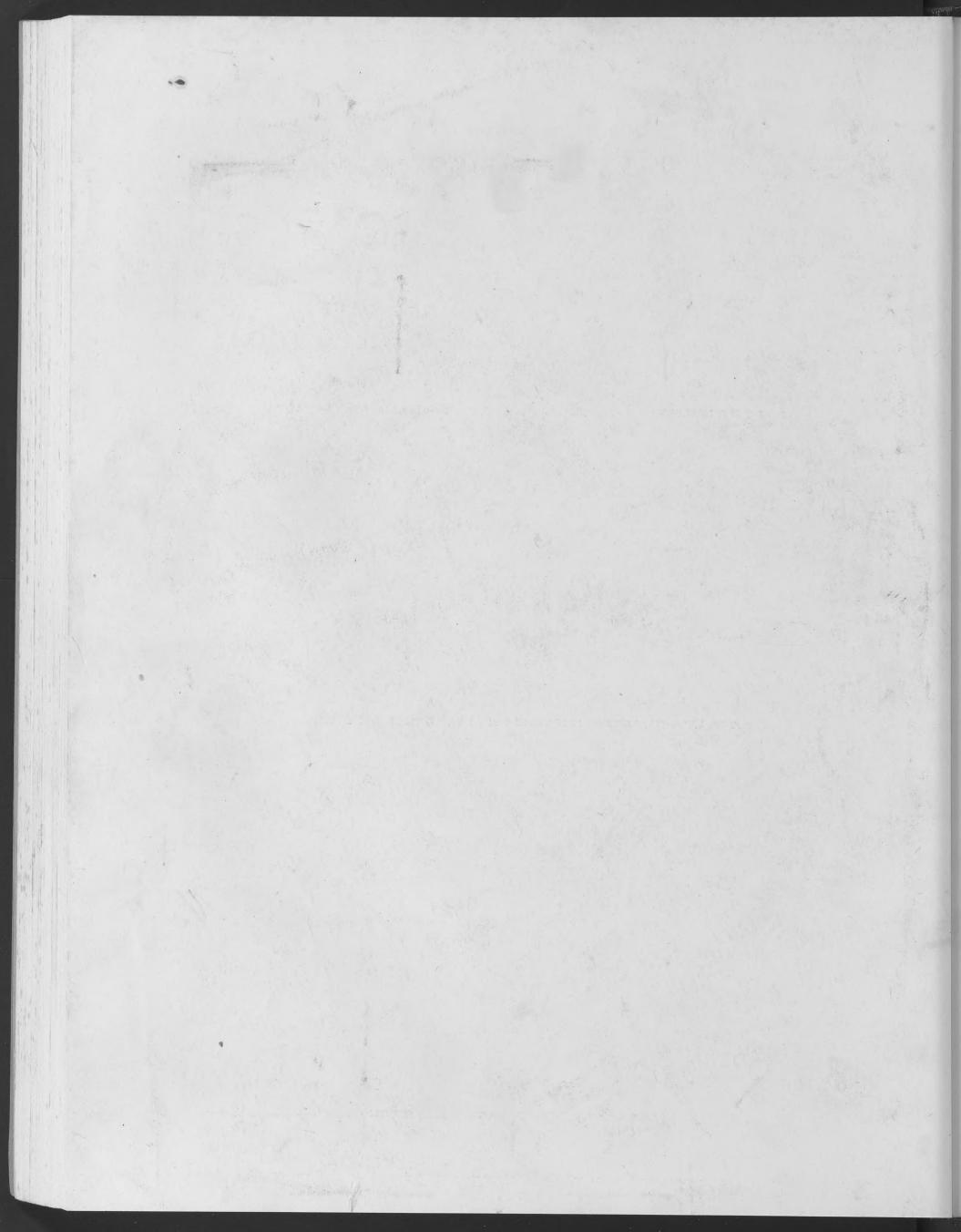


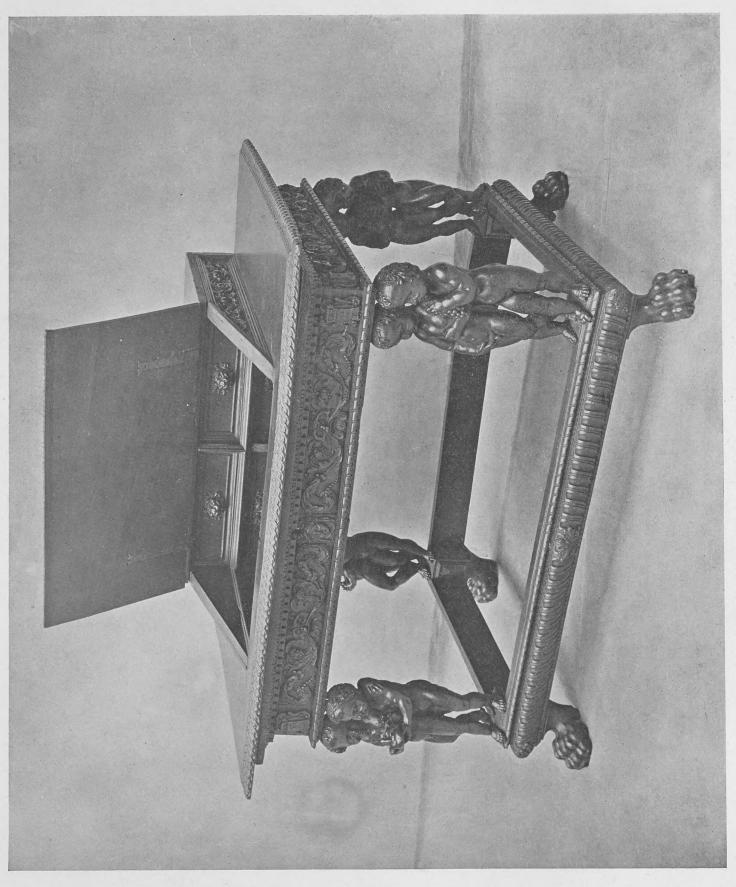
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FLORENCE, VILLA PIA, FLORENTINE WALNUT DINING TABLE, SIXTEENTH CENTURY

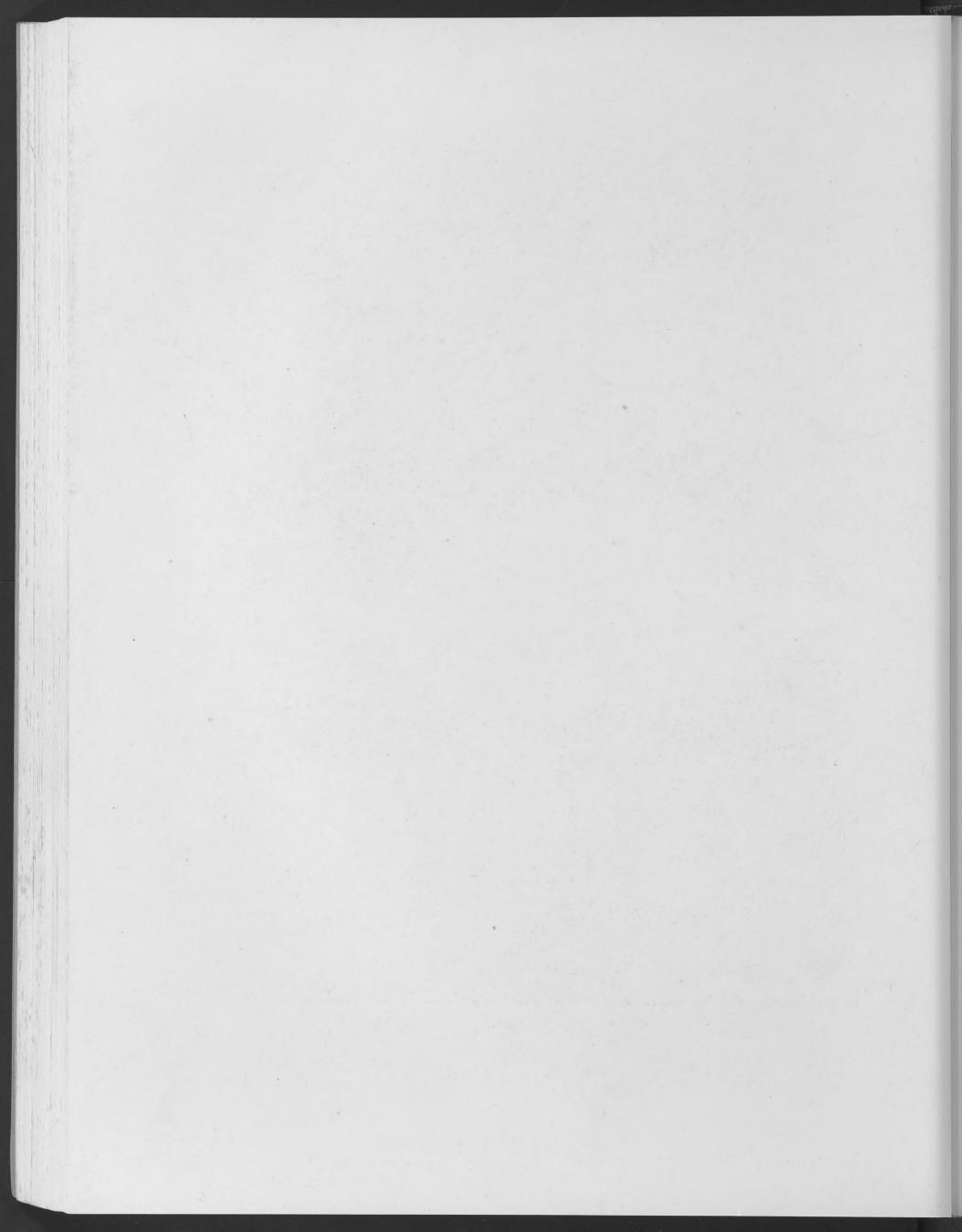


NEW YORK, METROPOLITAN MUSEUM OF ART, TABLE, SIXTEENTH CENTURY





LONDON, VICTORIA AND ALBERT MUSEUM, WRITING TABLE, SIXTEENTH CENTURY



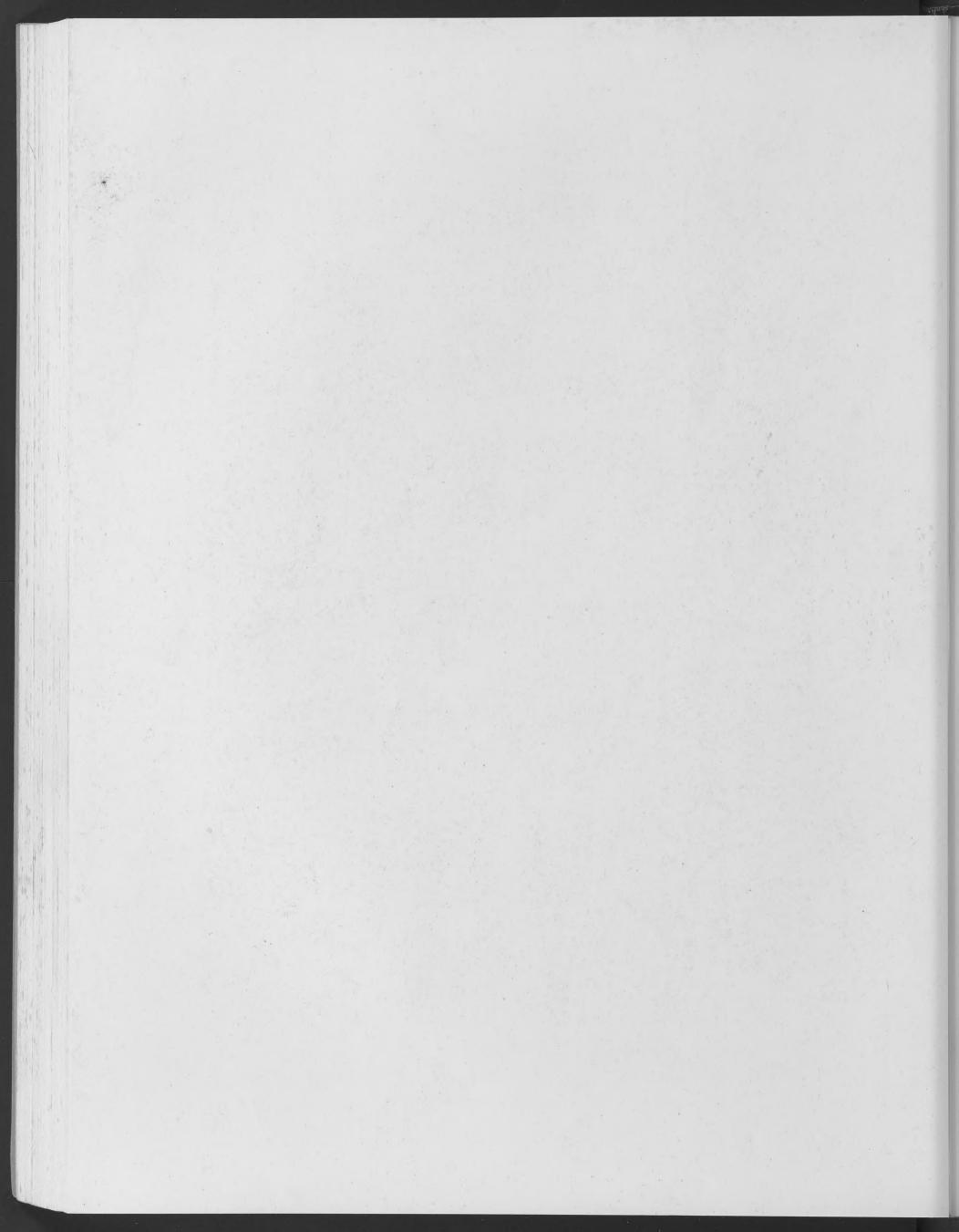


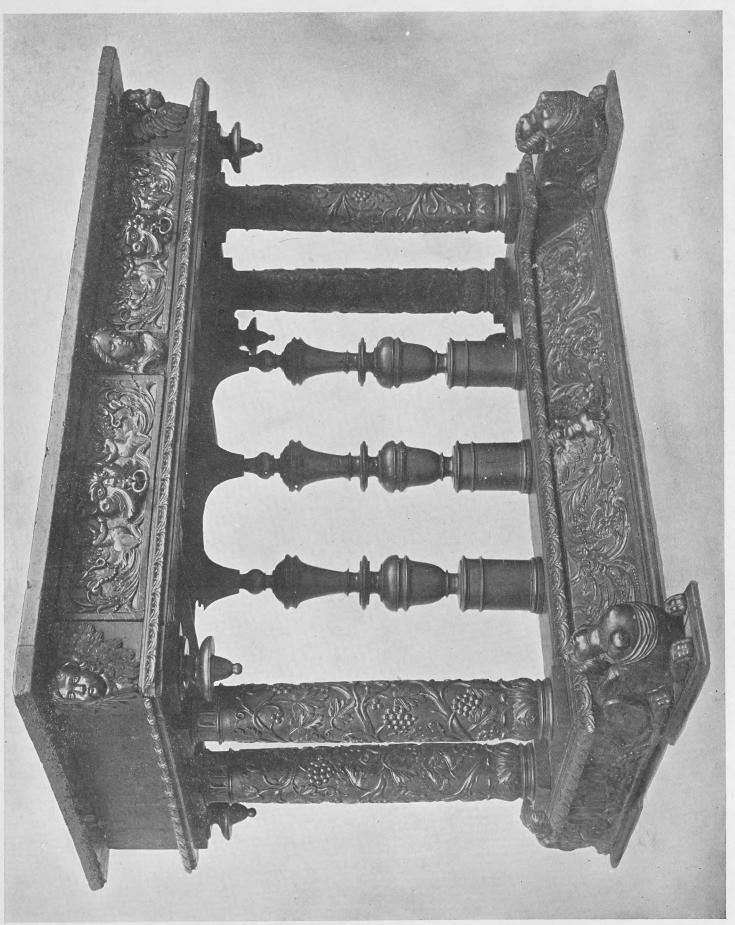
GENOESE WALNUT SIDE TABLE, FIFTEENTH CENTURY



UMBRIAN WALNUT CENTER TABLE, SIXTEENTH CENTURY

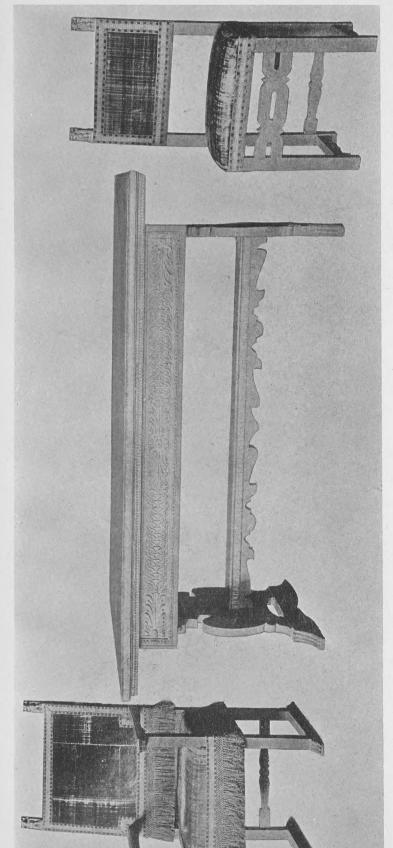
FLORENCE, DAVANZATI PALACE





LONDON, VICTORIA AND ALBERT MUSEUM, CARVED WALNUT TABLE, SIXTEENTH CENTURY

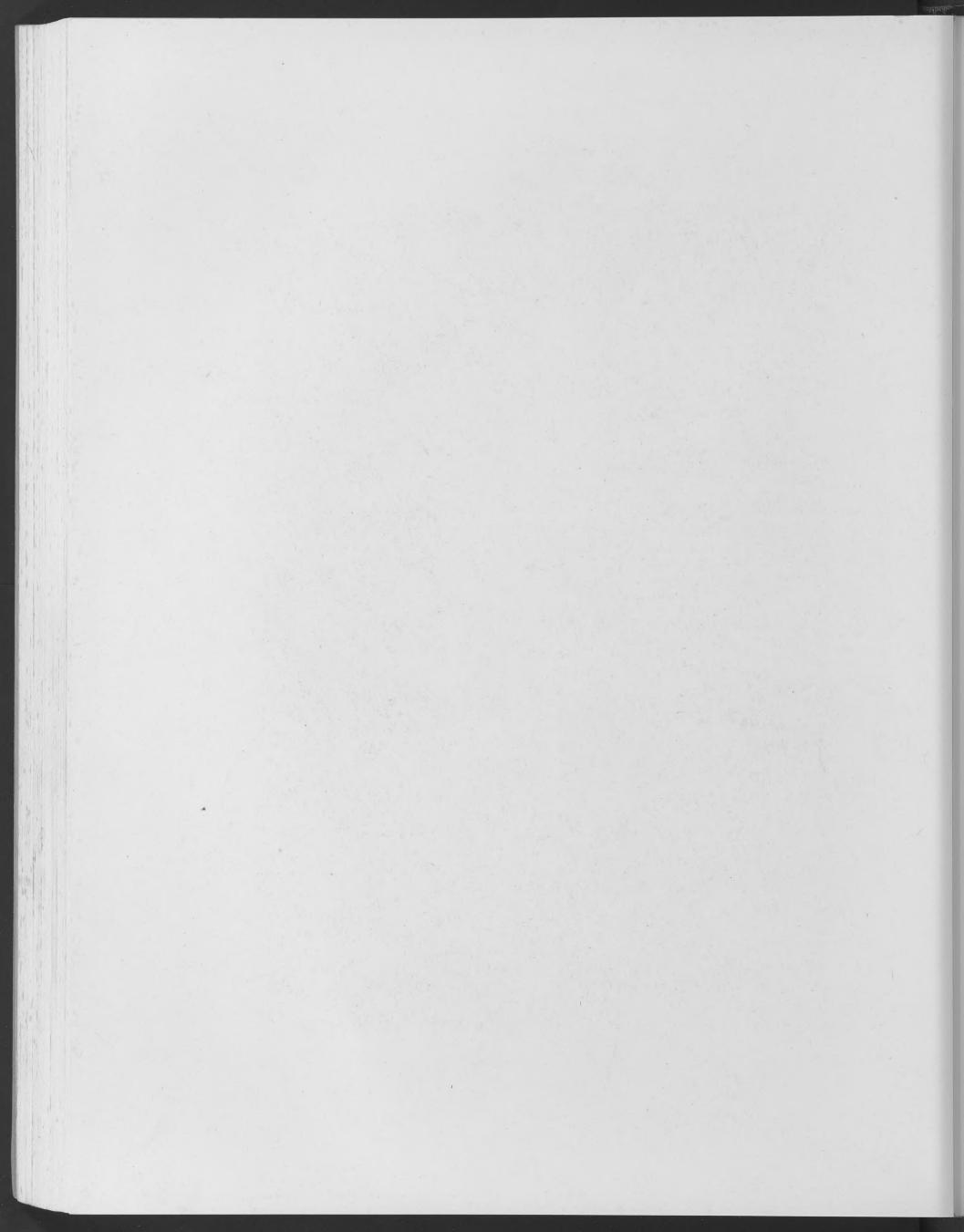


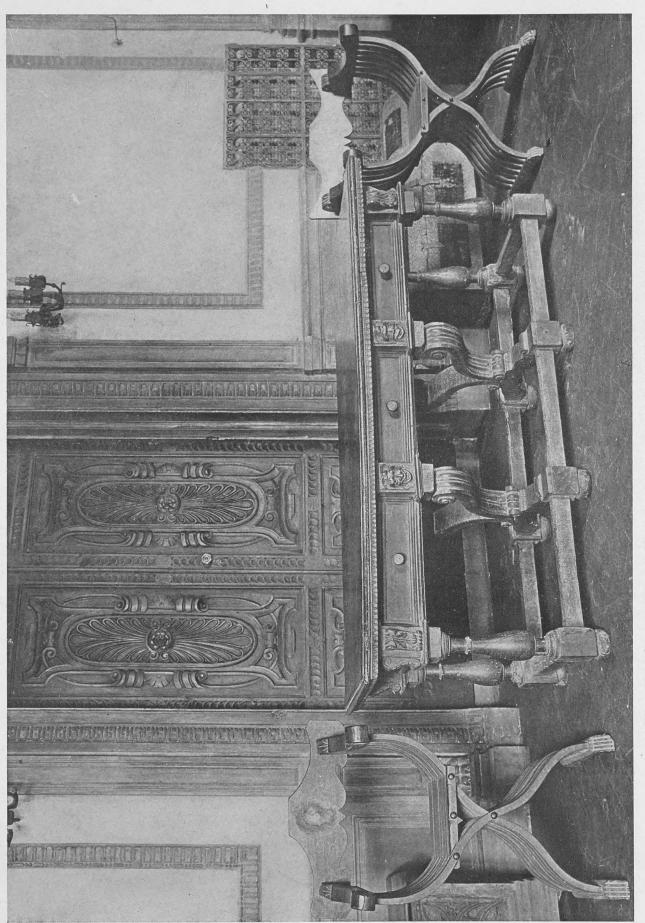




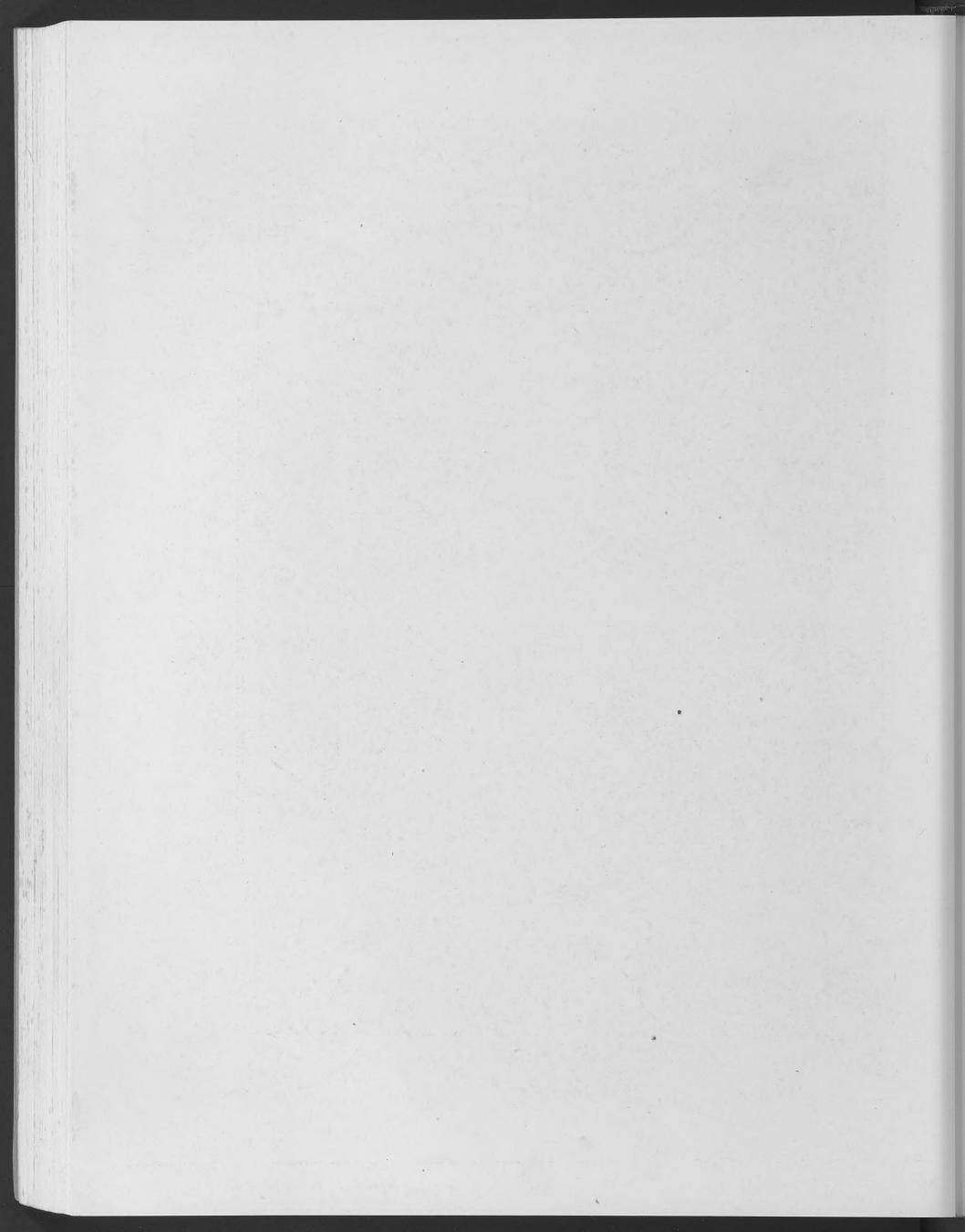


FLORENCE, VILLA PALMIERI, CHAIRS AND TABLES, SIXTEENTH CENTURY





FLORENCE, VILLA PALMIERI, CHAIRS, FIFTEENTH CENTURY, TABLE, SIXTEENTH CENTURY







FLORENCE, VILLA PALMIERI, CHAIRS AND TABLES, SIXTEENTH CENTURY

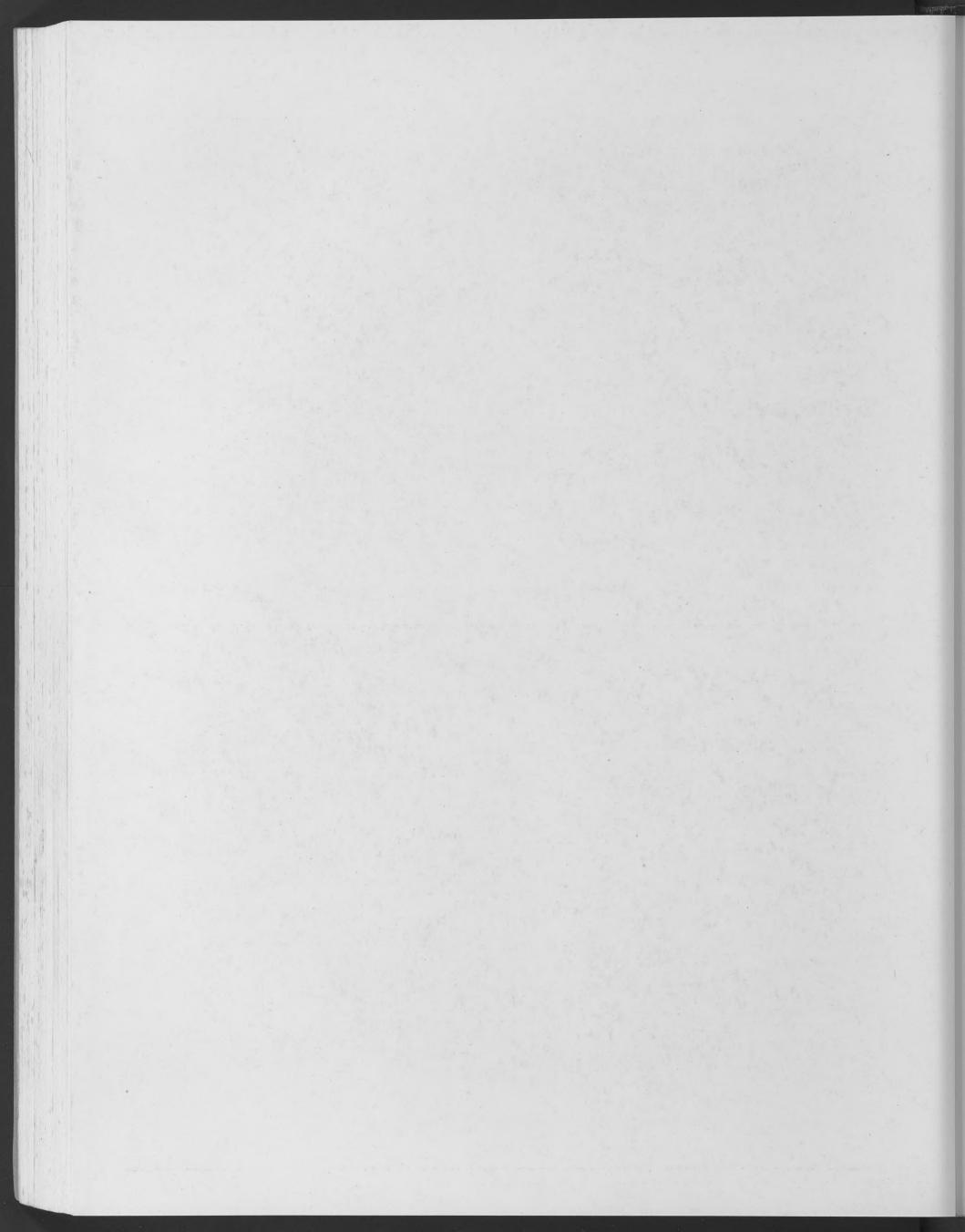




TABLE AND CHAIR, SIXTEENTH CENTURY

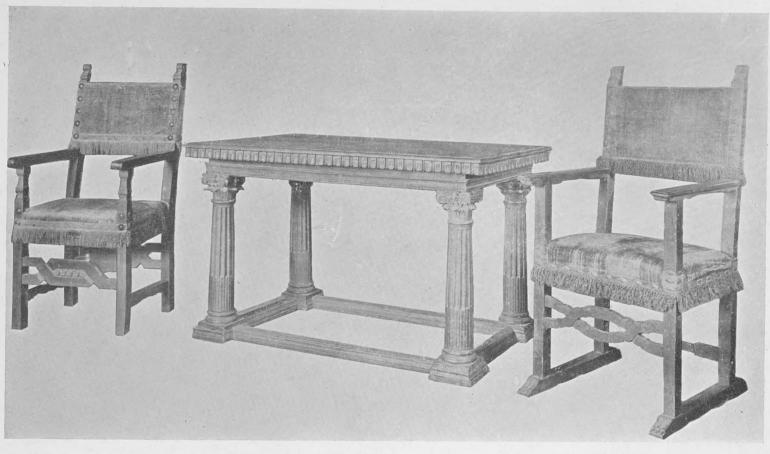


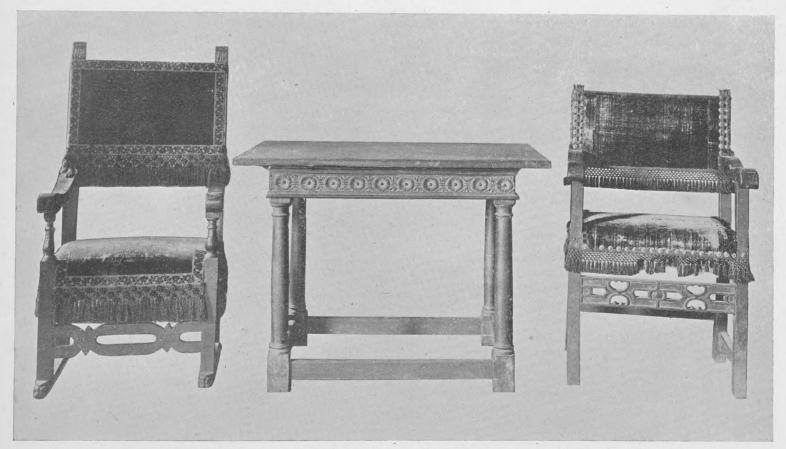
TABLE, SIXTEENTH CENTURY

CHAIR, SEVENTEENTH CENTURY

FLORENCE, VILLA PALMIERI







FLORENCE, VILLA PALMIERI, CHAIRS AND TABLES, SIXTEENTH CENTURY

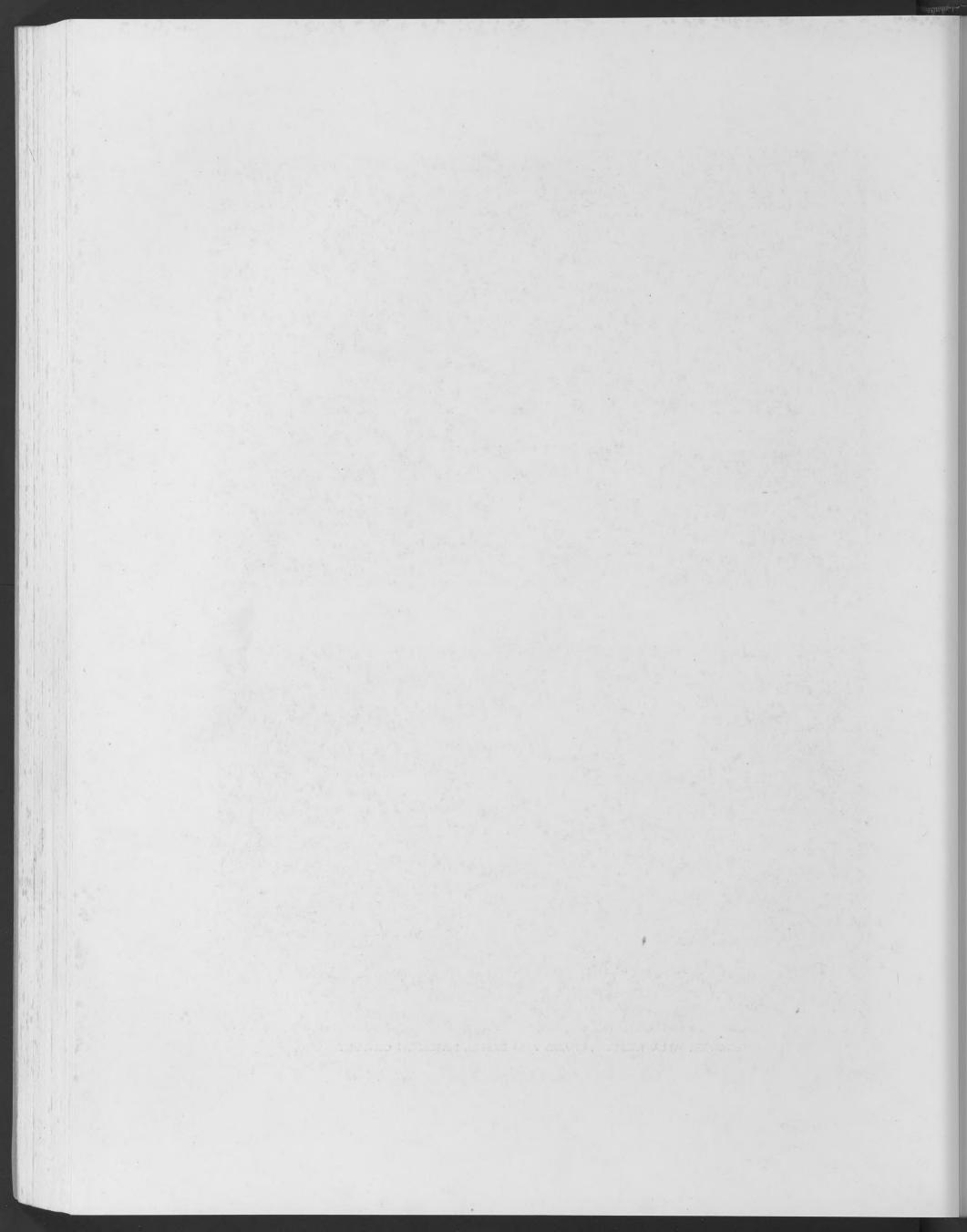




TABLE AND CHAIRS, FIFTEENTH CENTURY

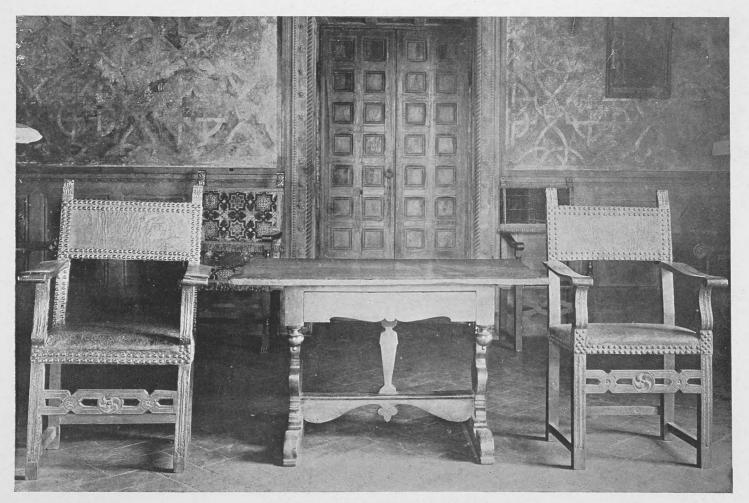
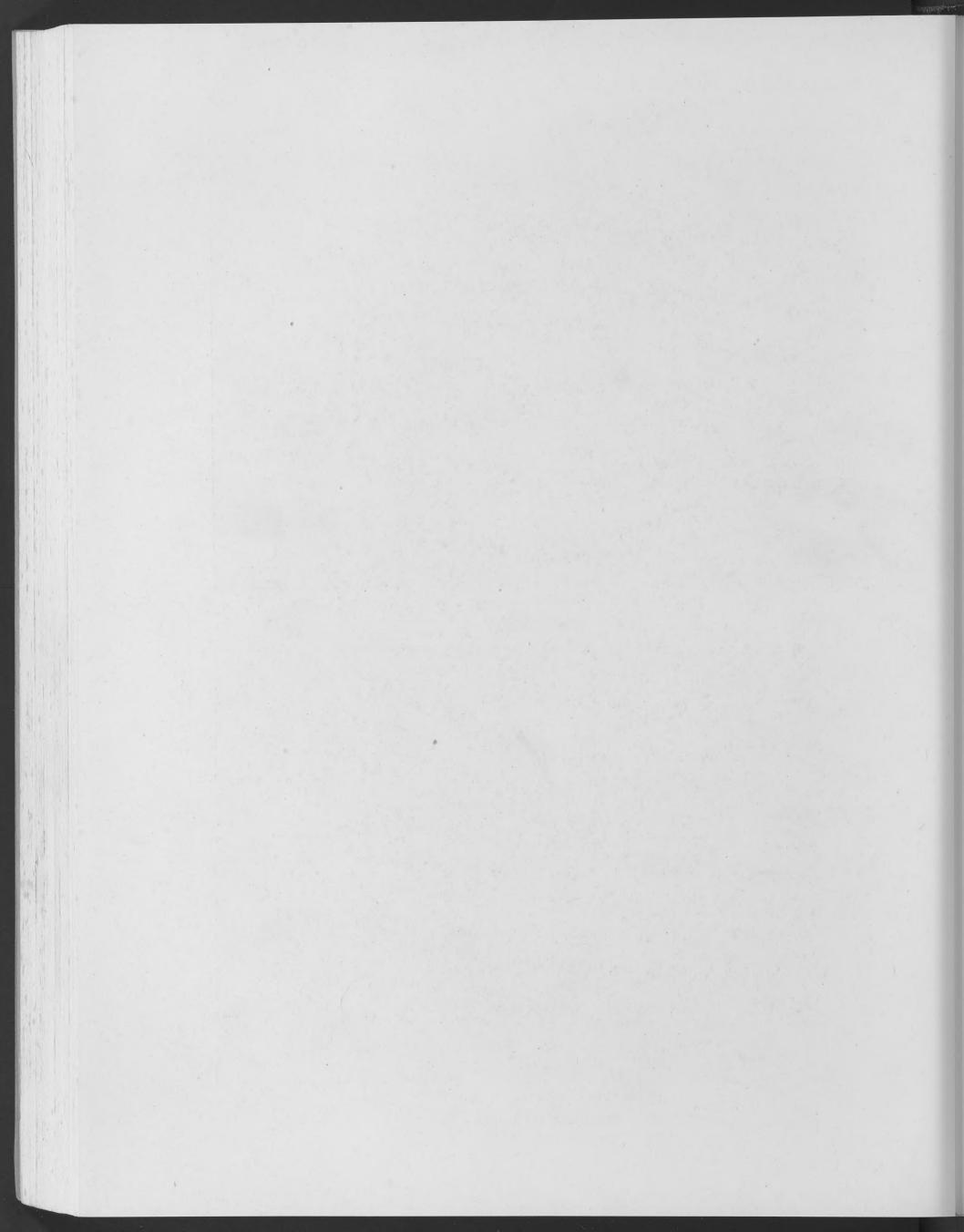
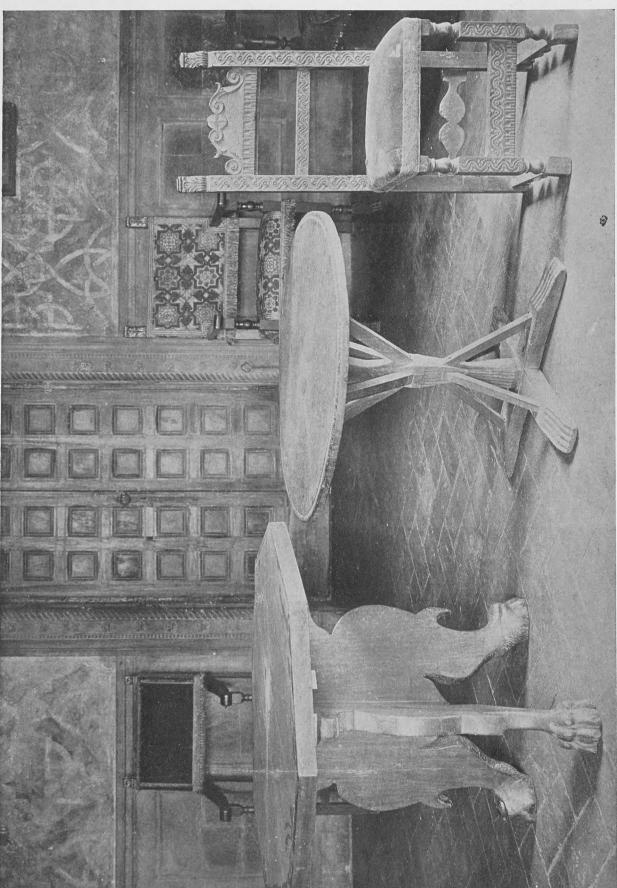


TABLE AND CHAIRS, SIXTEENTH CENTURY
FLORENCE, VILLA PALMIERI



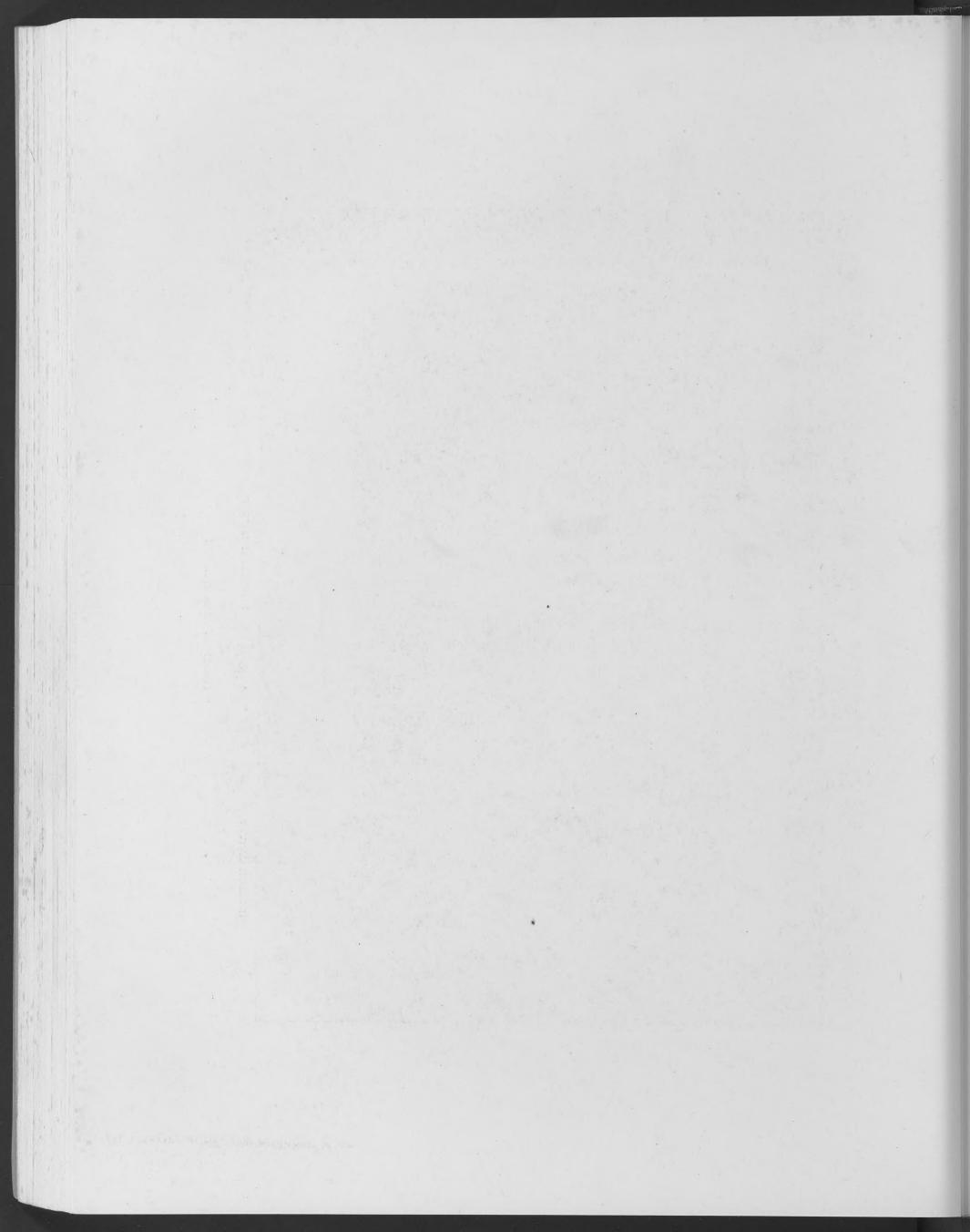


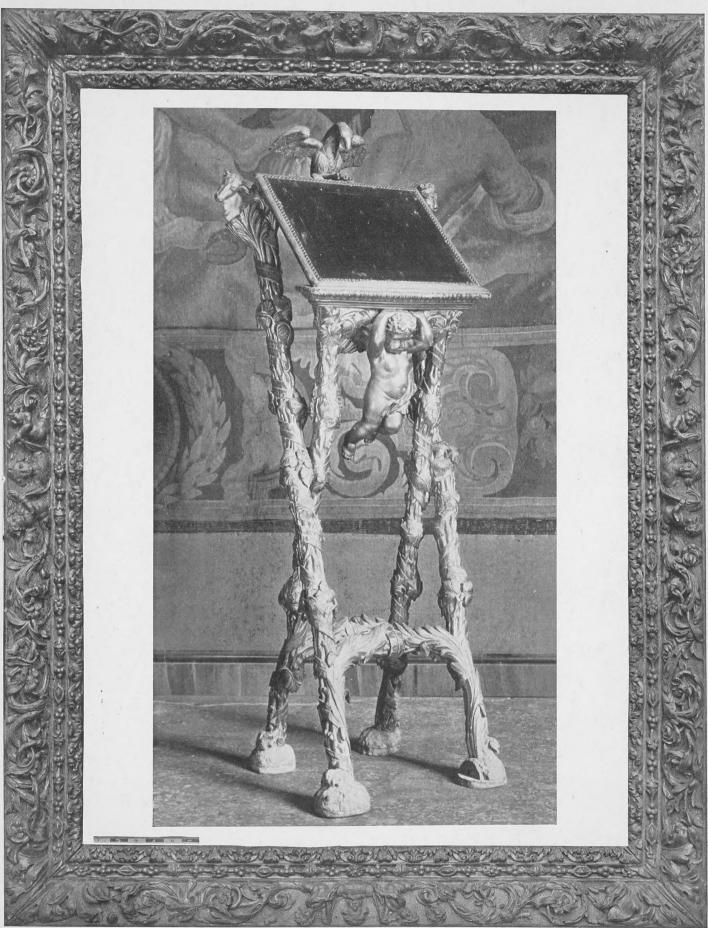
FIFTEENTH CENTURY

FOURTEENTH CENTURY

SIXTEENTH CENTURY

FLORENCE, VILLA PALMIERI





LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY PARMA, MUSEUM OF ANTIQUES, BIBLE STAND





LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY FLORENCE, DAVANZATI PALACE, PRIE-DIEU CHAIR, SIXTEENTH CENTURY



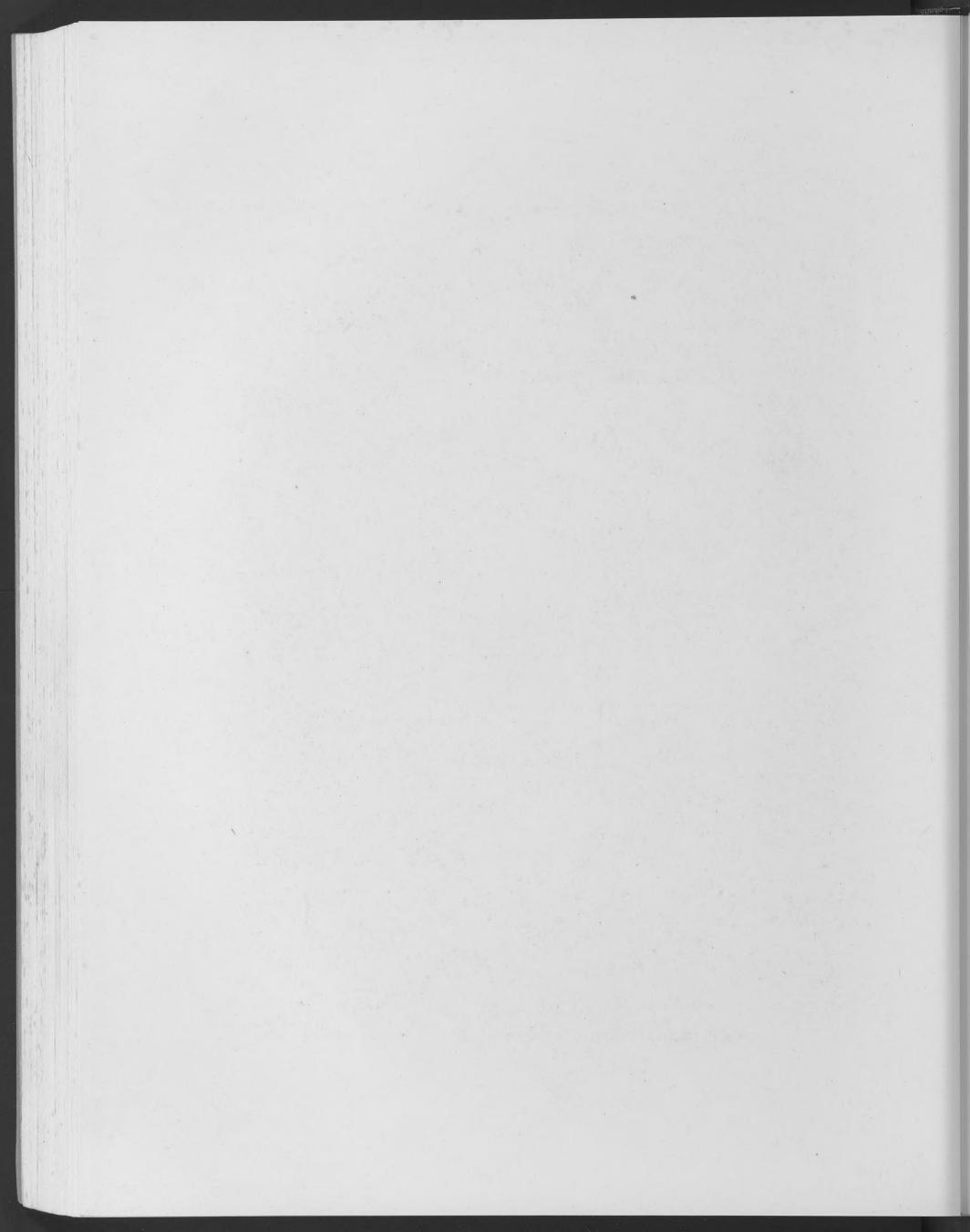


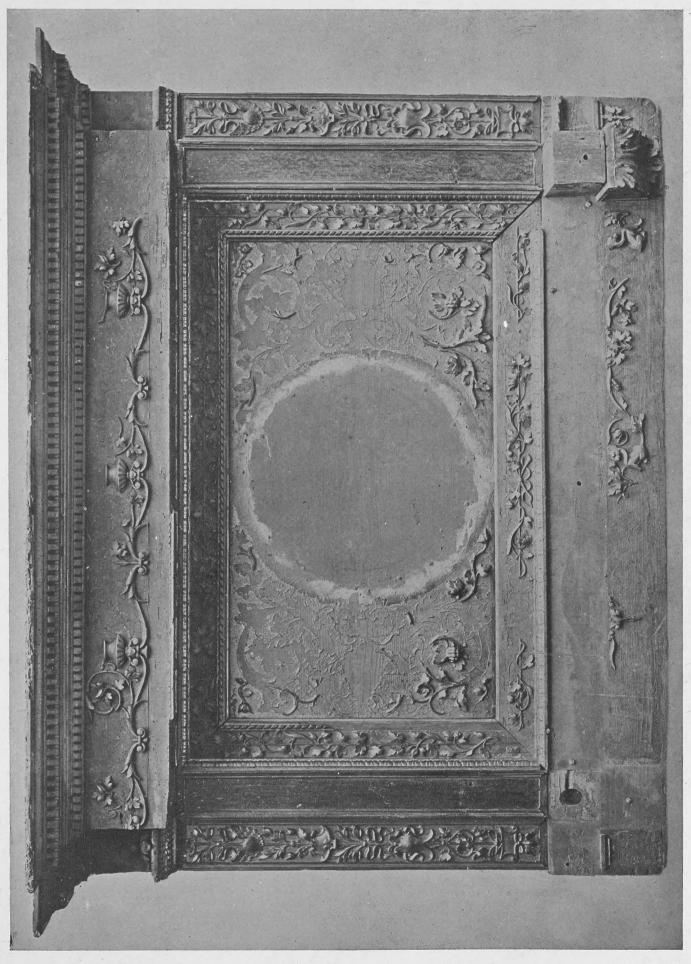
LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, LATE FIFTEENTH CENTURY FLORENCE, DAVANZATI PALACE, WALNUT KITCHEN MILL, SIXTEENTH CENTURY



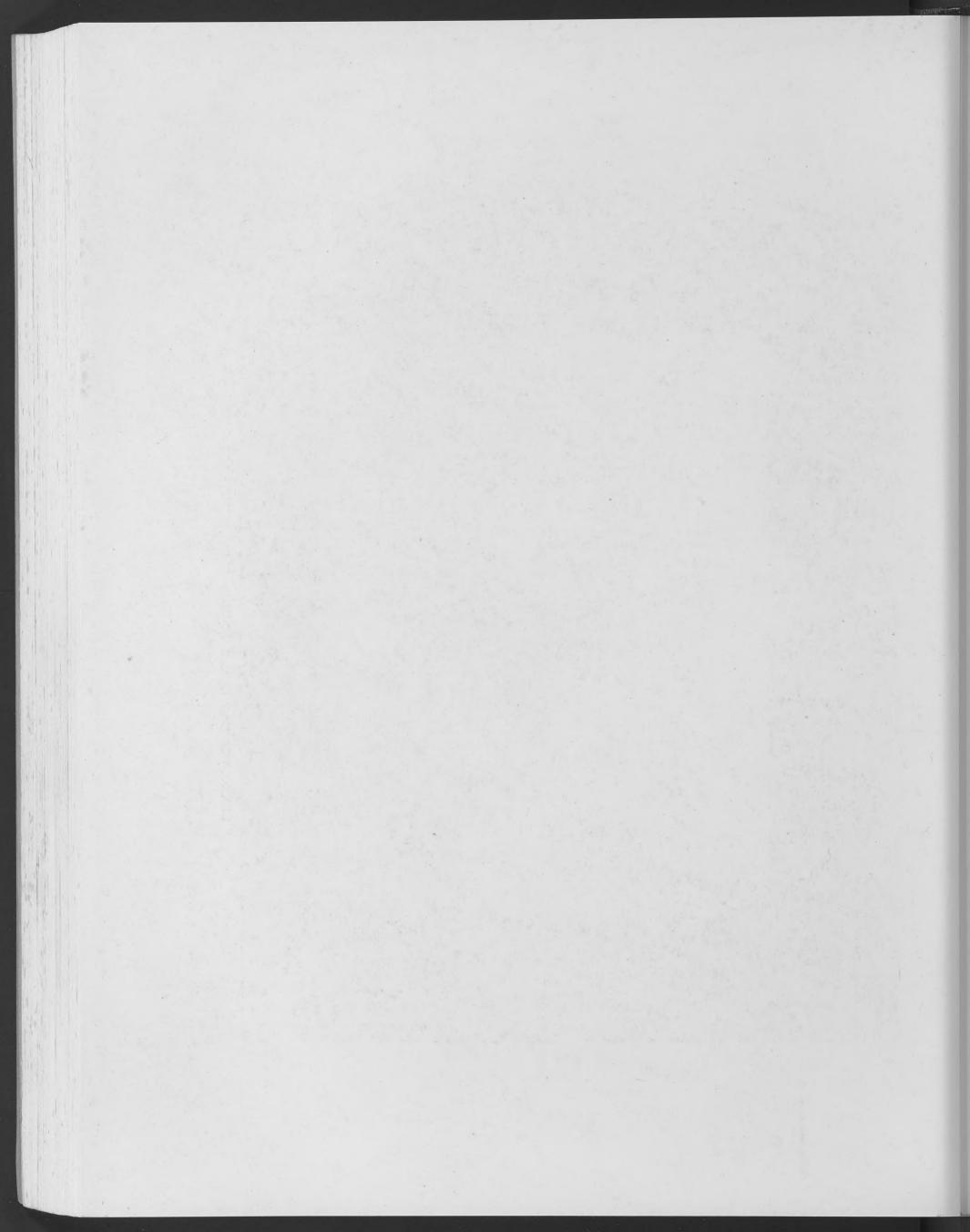


LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, LATE SIXTEENTH CENTURY FLORENCE, DAVANZATI PALACE, SILK WINDERS, SEVENTEENTH CENTURY





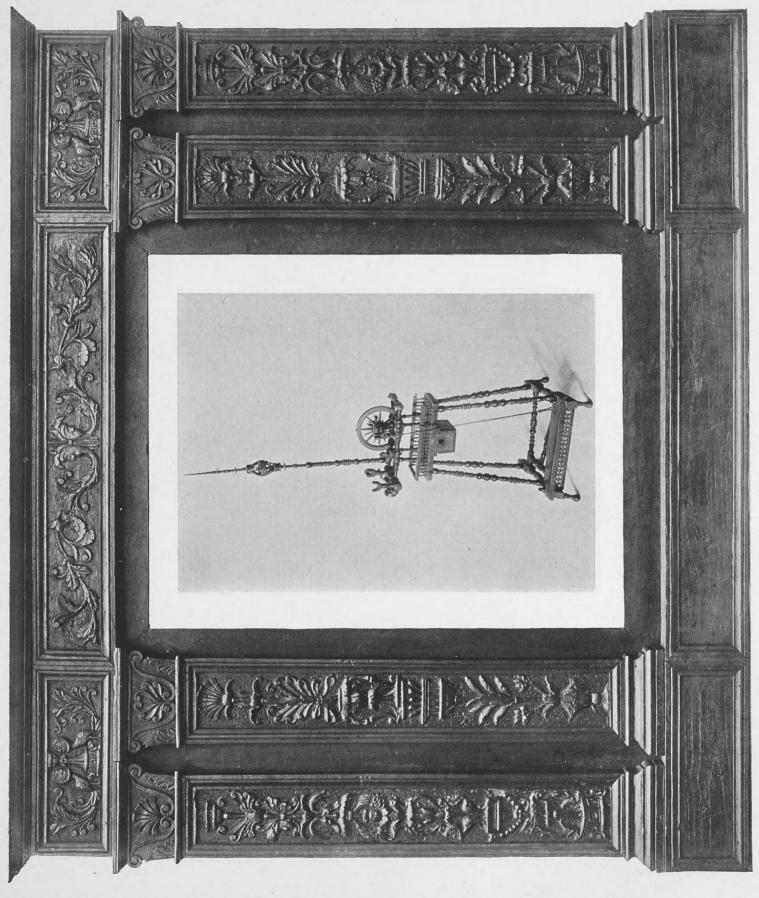
LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY



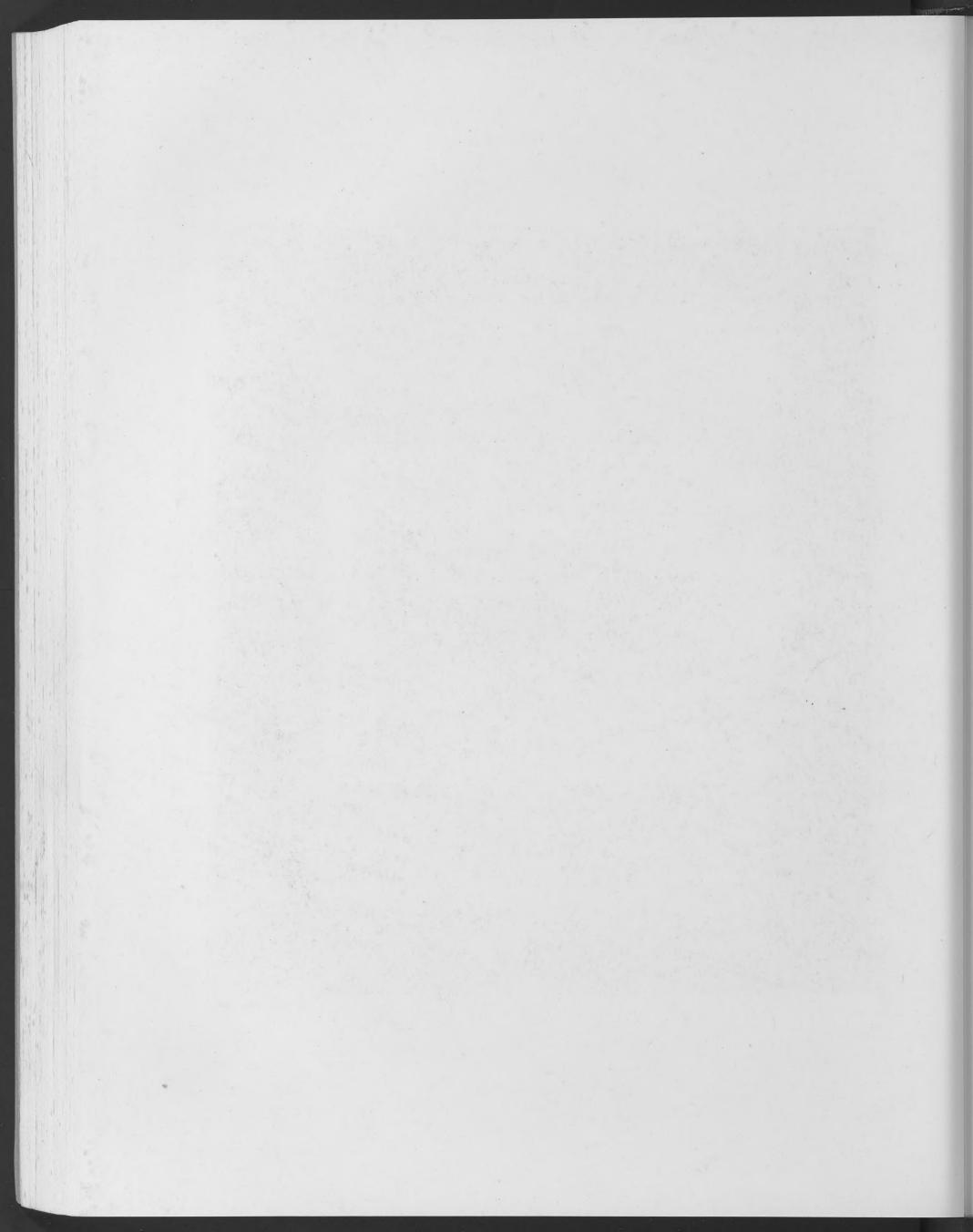


LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY LONDON, VICTORIA AND ALBERT MUSEUM, MIRROR FRAME, FIFTEENTH CENTURY



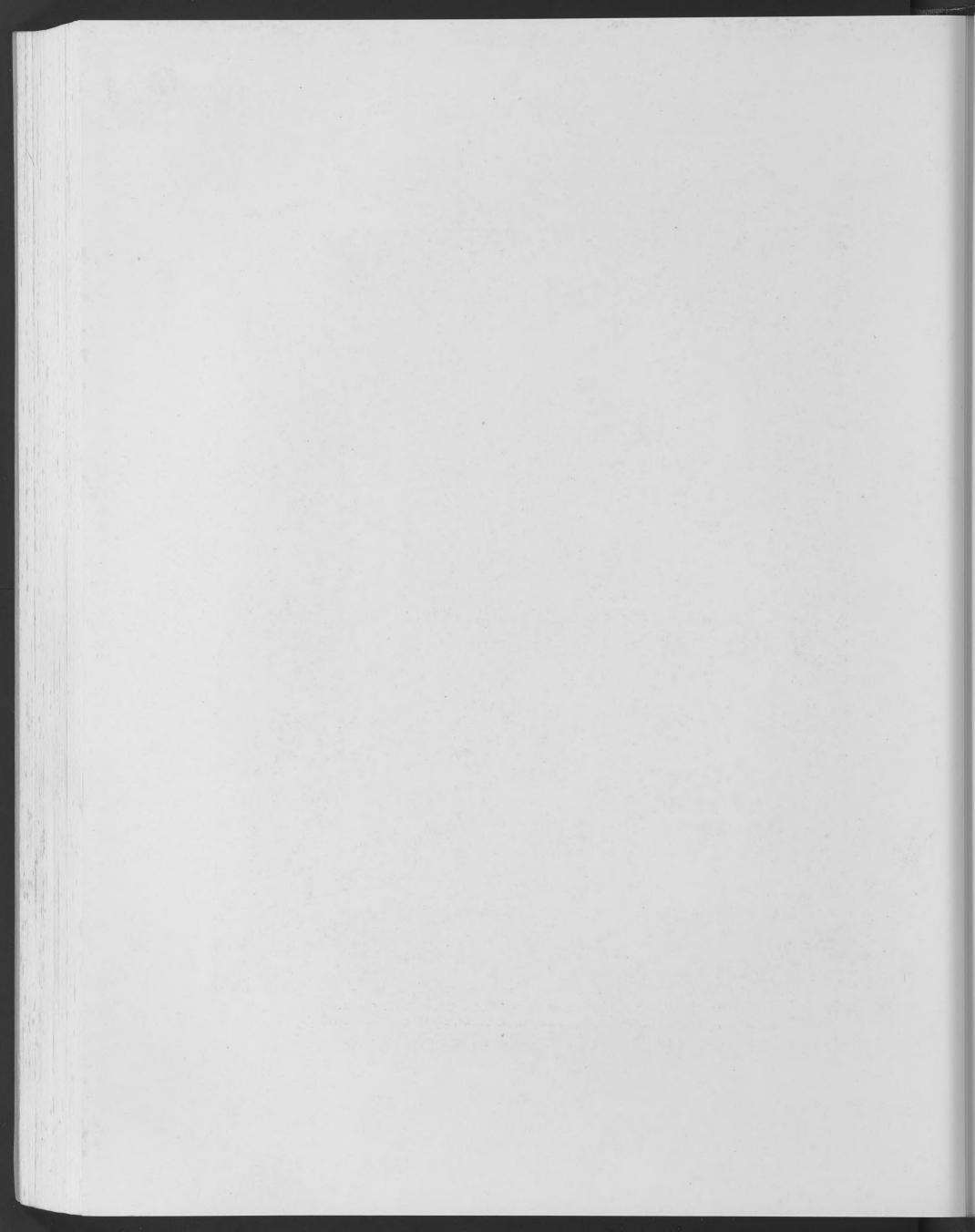


LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY FLORENCE, DAVANZATI PALACE, WALNUT SPINNING WHEEL, SEVENTEENTH CENTURY



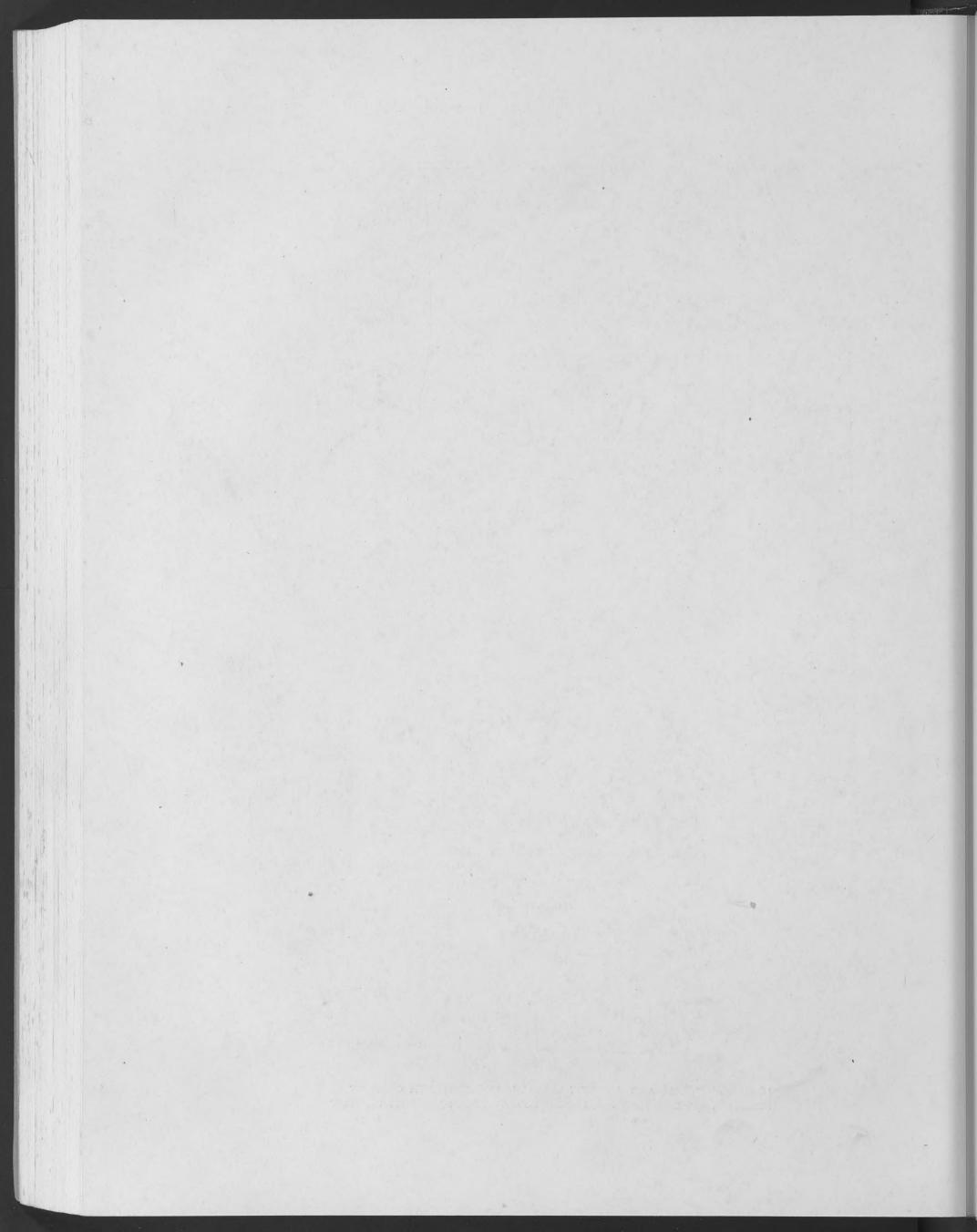


LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, LATE FIFTEENTH CENTURY FLORENCE, DAVANZATI PALACE, WALNUT WORK TABLE, SEVENTEENTH CENTURY





LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY FLORENCE, DAVANZATI PALACE, SIENESE BOWL-HOLDER, SIXTEENTH CENTURY





WITH TEXT BY
GEORGE LELAND HUNTER

200 PLATES

**VOLUME TWO** 



WILLIAM HELBURN INC.

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FIRST EDITION DECEMBER 1918
SECOND EDITION MAY 1920

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		Chairs, Sixteenth Century	Villa Pia	Florence
		Dante Chairs, Fifteenth Century	Davanzati Palace	Florence
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130 Canopied State Chair, height 7 ft., width 2 ft. 6 in., depth 1 ft. 10 in. High Backed Chair, height 7 ft. 2 in., width 2 ft.  $3\frac{1}{2}$  in.

Large Throne, height 9 ft.  $2\frac{1}{2}$  in., width 9 ft.  $5\frac{1}{2}$  in., depth 2 ft. 9 in.

Hanging Hatrack, height 3 ft. 31/4 in., width 4 ft.  $7\frac{1}{4}$  in.

Florentine Bench, Fifteenth Century, height 3 ft.  $2\frac{1}{4}$  in., length 10 ft.  $1\frac{3}{4}$  in., width 2 ft.  $9\frac{1}{2}$  in.

Bench, Sixteenth Century, height 4 ft. 1½ in., length 9 ft. 10½ in., depth 1 ft. 8¼ in.

134 Box Bench, height 3 ft. ¾ in., length 8ft. 5¾ in., depth 2 ft. 4½ in.

Tuscan Bench, height 3 ft. 7¼ in., length 8 ft. 5½ in., depth 1 ft. 5¾ in.

Guard House Bench, height 1 ft. 11½ in., length 10 ft. 9 in., width 1 ft. 5½ in.

Upper Bench, height 5 ft. 5 in., length 9 ft. 4¾

136 Upper Bench, height 5 ft. 5 in., length 9 ft. 43/4 in, depth 2 ft. 51/2 in.

Lower Bench, height 4 ft. 11 in., length 7 ft. 33/4 in., width 2 ft. 3/4 in.

138 Tuscan Bench, Davanzati Palace, height 3 ft.

11½ in., length 4 ft. 1½ in.

140 Tuscan Table, height 3 ft. 1 in., length 8 ft. 9¼
in., width 3 ft. 4 in. Florentine Table, height 2 ft. 81/2 in., length 4 ft.

Florentine Table, height 2 ft. 8½ in., length 4 ft. 3¼ in., width 3 ft. 7¾ in.

143 Cabinet, height 3 ft. 5 in., length 7 ft. 6 in., depth 2 ft. 8 in.

144 Sacristy, height 5 ft. 2¼ in., length 5 ft. 4 in., depth 2 ft. 11¾ in.

145 Upper Cabinet, height 3 ft. 3½ in., width 5 ft. 9 in., depth 3 ft.

Lower Cabinet, height 4 ft. 6 in., length 6 ft.

146 Bolognese Cabinet, height 3 ft. 7½ in., width 5 ft. 6 in., depth 2 ft. 1 in.

147 Florentine Cabinet, height 2 ft. 7½ in., depth 5 ft. 1 in., width 2 ft. 1½ in.

159 Prie-Dieu, height 2 ft. 10 in., width 3 ft. 5 in.

150 Cabinet, height 2 ft. 8 in., length 4 ft. 4¾ in., width 1 ft. 5½ in.

159 Florentine Cabinet, height 5 ft. 4 in., width 3 ft. 2 in., depth 1 ft. 10 in.

2 in., depth 1 ft. 10 in. Ligurian Cabinet, height 6 ft. 8 in., width 4 ft. 2 in., depth 2 ft. 2 in. Fall-Front Cabinet, height 4 ft. 7 in., length 3 ft.

8 in., width 1 ft. 4 in.

Coffer, height 3 ft.  $2\frac{1}{2}$  in., width 2 ft.  $7\frac{1}{2}$  in., depth 1 ft.  $5\frac{3}{4}$  in.

Credence, height 4 ft. 5 in., width 4 ft. 9 in., depth 1 ft. 8 in.

162 A. Prie-Dieu, height 2 ft. 9 in., width 2 ft. 5¼ in., depth 2 ft. 3½ in.

B. Prie-Dieu, height 2 ft. 10½ in., width 2 ft. 3½ in., depth 2 ft. 1 in.

163 Table, height 2 ft. 9¾ in., length 5 ft. 3¾ in., depth 3 ft. 4¼ in.

Madia, height 4 ft. 1 in., width 5 ft. 3½ in., depth 1 ft. 7½ in.

165 Tuscan Cabinat height 3 ft. 11 in January 7 ft.

depth 1 ft. 7½ in.

Tuscan Cabinet, height 3 ft. 11 in., length 7 ft.
5 in., depth 2 ft. 1 in.

Umbrian Cabinet, height 3 ft. 11 in., width 7 ft.
4½in., depth 1 ft. 10 in.

Left Cupboard, height 6 ft. 6 in., width 3 ft. 10 in., depth 1 ft. 10 in.

Right Cupboard (Stand Only), height 3 ft. 7 in., length 4 ft. 2 in., depth 2 ft. 1 in.

B. Cabinet height 5 ft. 6 in., length 3 ft. 9 in., depth 7¼ in.

Tuscan Cabinet, height 6 ft. 2 in. width 4 ft.

170 Tuscan Cabinet, height 6 ft. 2 in., width 4 ft. 6 in., depth 1 ft. 6 in. Florentine Cabinet, height 6 ft. 3 in., width 5 ft. 8 in., depth 2 ft. 4 in.

171 Upper Cabinet, height 4 ft. 6 in., length 6 ft. 9 Lower Cabinet, height 3 ft. 8 in., length 6 ft. 5

in., depth 2 ft.

172 Ligurian Cabinet, height 5 ft. 7 in., width 4 ft. 2 in., depth 1 ft. 10 in.

Florentine Cabinet, height 5 ft. 6 in., width 4 ft.
4 in., depth 1 ft. 3 in.

173 Sienese Cabinet (Davanzati), height 6 ft. 6 in.,

width 7 ft.

174 Tuscan Cabinet, height 3 ft. 8 in., width 5 ft.

10½ in., depth 2 ft. 2 in.

Brescian Cabinet, height 4 ft. 4 in., width 6 ft.

10 in., depth 2 ft. 2 in.

Upper Cabinet, height 4 ft. 2 in., length 5 ft. 8 in., depth 2 ft. 2 in.

Lower Cabinet beight 4 ft. 5 in. width 6 ft. 4

Lower Cabinet, height 4 ft. 5 in., width 6 ft. 4 in., depth 2 ft. 2 in.

177 Florentine Chest, height 2 ft. ¾ in., length 6 ft.
4 in., depth 1 ft. 9¾ in.
178 Venetian Chest, height 3 ft., length 8 ft. 1 in.,
depth 2 ft. 1½ in.

depth 2 ft. 1½ in.

179 Umbrian Chest, height 3 ft. 3 in., length 6 ft. 8¾ in., depth 2 ft. 8 in.

180 Upper Coffer, height 3 ft. 2½ in., length 6 ft. 5¾ in., depth 2 ft. 7½ in.

Lower Coffer, height 2 ft. 9 in., length 5 ft. 10 in., depth 2 ft. 3 in.

182 Marriage Coffer, height 3 ft. 3¼ in., length 6 ft. 5¾ in., depth 2 ft. 7½ in.

Inlaid Chest, height 2 ft. 11½ in., length 6 ft. 8 in., depth 2 ft. 4¼ in.

185 Chest, Fifteenth Century, height 2 ft. 5 in., length 5 ft., width 1 ft. 6 in.

Chest, Sixteenth Century, height 2 ft. 8 in., length

Chest, Sixteenth Century, height 2 ft. 8 in., length 5 ft. 7 in., width 2 ft.  $1\frac{1}{2}$  in.

187 Upper Chest Front, height 1 ft. 6 in., width 5 ft.  $7\frac{1}{2}$  in.

Center Chest Front, height 1 ft.  $5\frac{1}{2}$  in., length 5 ft. 3 in.

Lower Chest Front, height 1 ft. 6 in., length 5 ft. 4 in.

188 Chest, Fifteenth Century, height 1 ft. 11 in., length 5 ft. 9 in., width 1 ft. 11½ in. Chest (Victoria, etc.), height 2 ft. 6 in., length 6 ft., width 1 ft. 10 in. 189

190 Upper Chest, height 1 ft. 4 in., length 2 ft. 8 in., width 1 ft. 3 in.

Lower Chest, height 2 ft. 2 in., length 3 ft. 10 in., width 1 ft. 11 in.

193 Chest (Victoria, etc.), height 2 ft. 4 in., length
5 ft. 8 in., width 1 ft. 10 in.

195 Upper Chest, height 2 ft. 7 in., length 6 ft. 8 in.,

width 2 ft. Lower Chest, height 3 ft. 3 in., length 6 ft. 3 in., width 3 ft. 1 in.

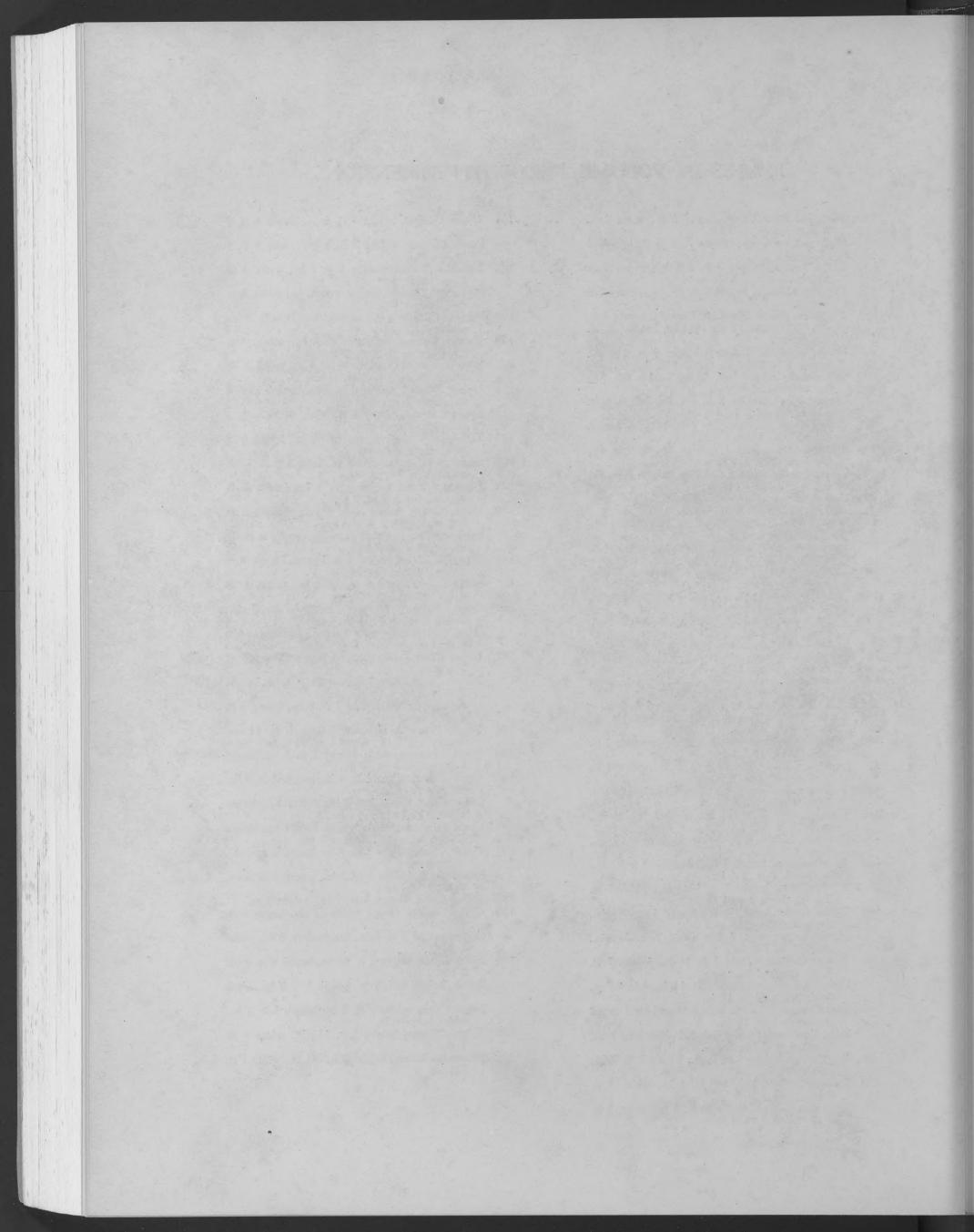
Upper Chest, length 5 ft. 7 in., height 2 ft. Casket, height 10 in., width 12 in., length 1 ft. 53/4 in. Coffer, height 2 ft. 7 in., length 6 ft. 8 in., width

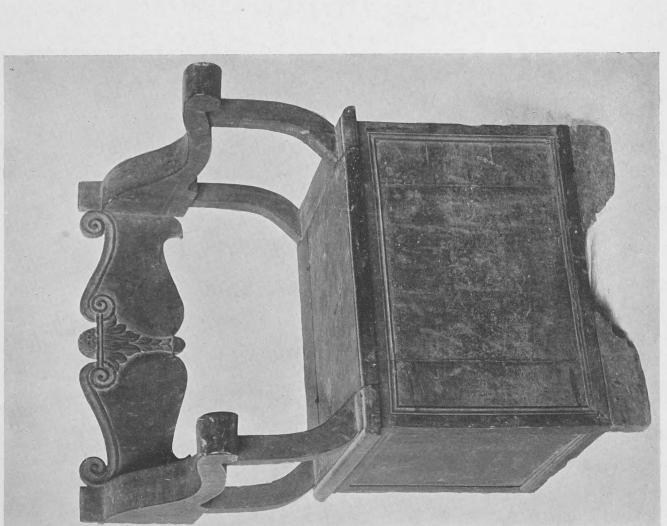
199 Small Chest, height 1 ft. 10 in., length 6 ft. 8 in., width 2 ft. Bench, height 2 ft. 9 in., length 8 ft. 2 in., width 2 ft. 5 in.

Large Chest, height 2 ft. 3 in., length 5 ft. 7 in., width 1 ft. 10 in.

200 Tuscan Frame, height 2 ft. 5\% in., width 1 ft. 3 in.

Florentine Mirror, height 2 ft. 71/2 in., width 1 ft.

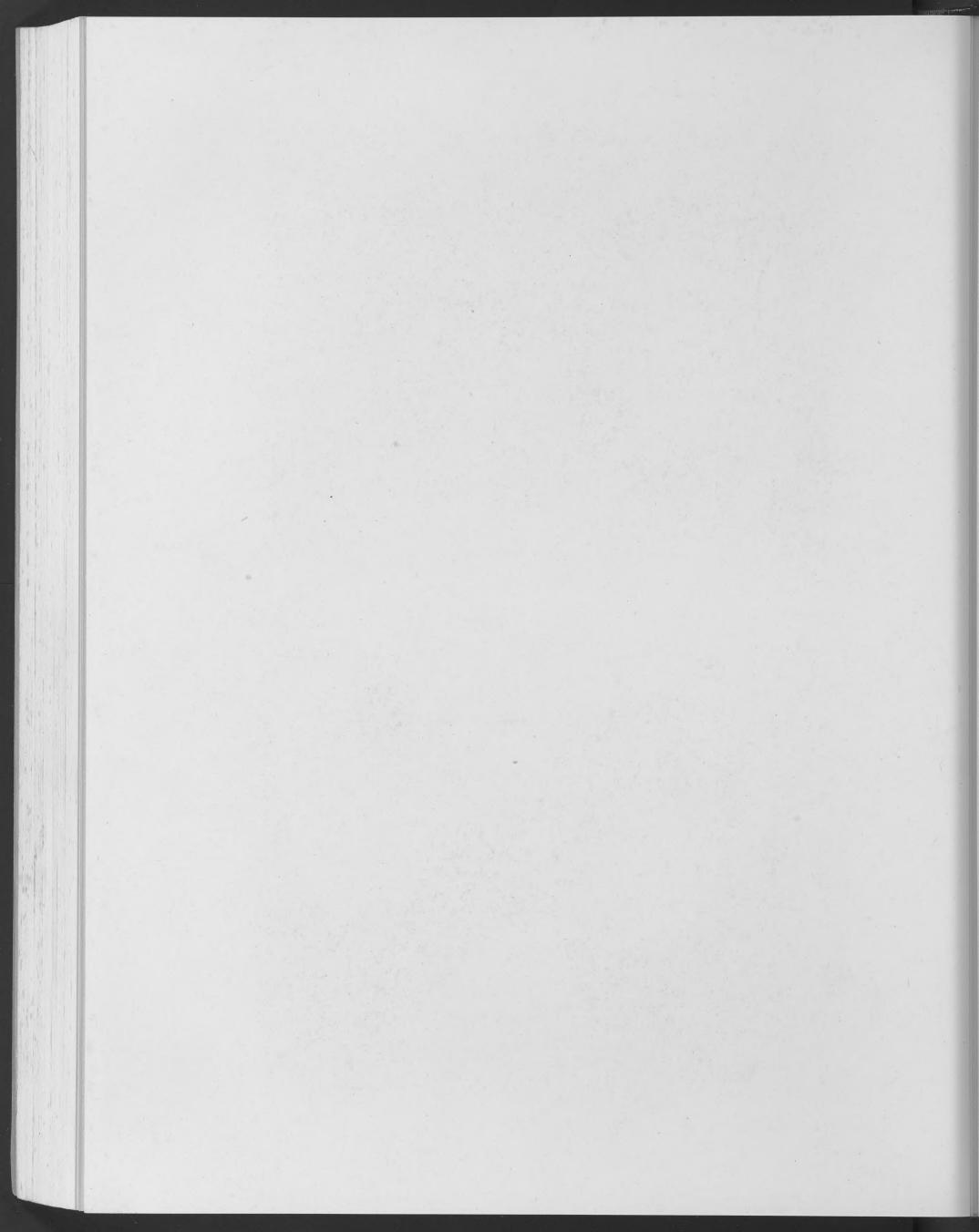




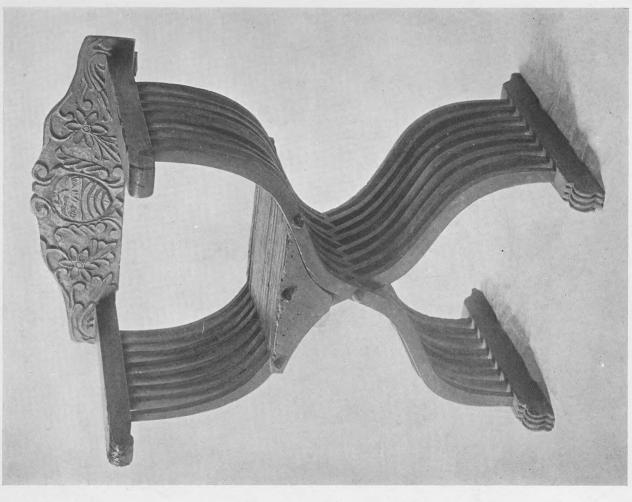
FLORENTINE ARMCHAIR, SIXTEENTH CENTURY (ANDREA DEL SARTO'S CHAIR)

FLORENCE, DAVANZATI PALACE

SMALL CHAIR, FIFTEENTH CENTURY

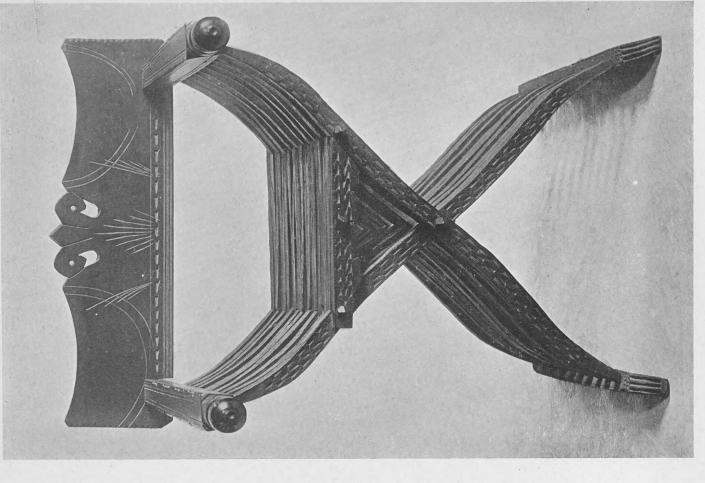


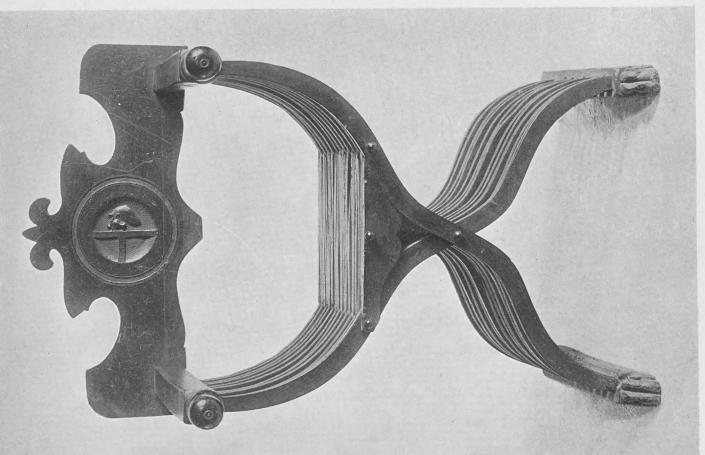




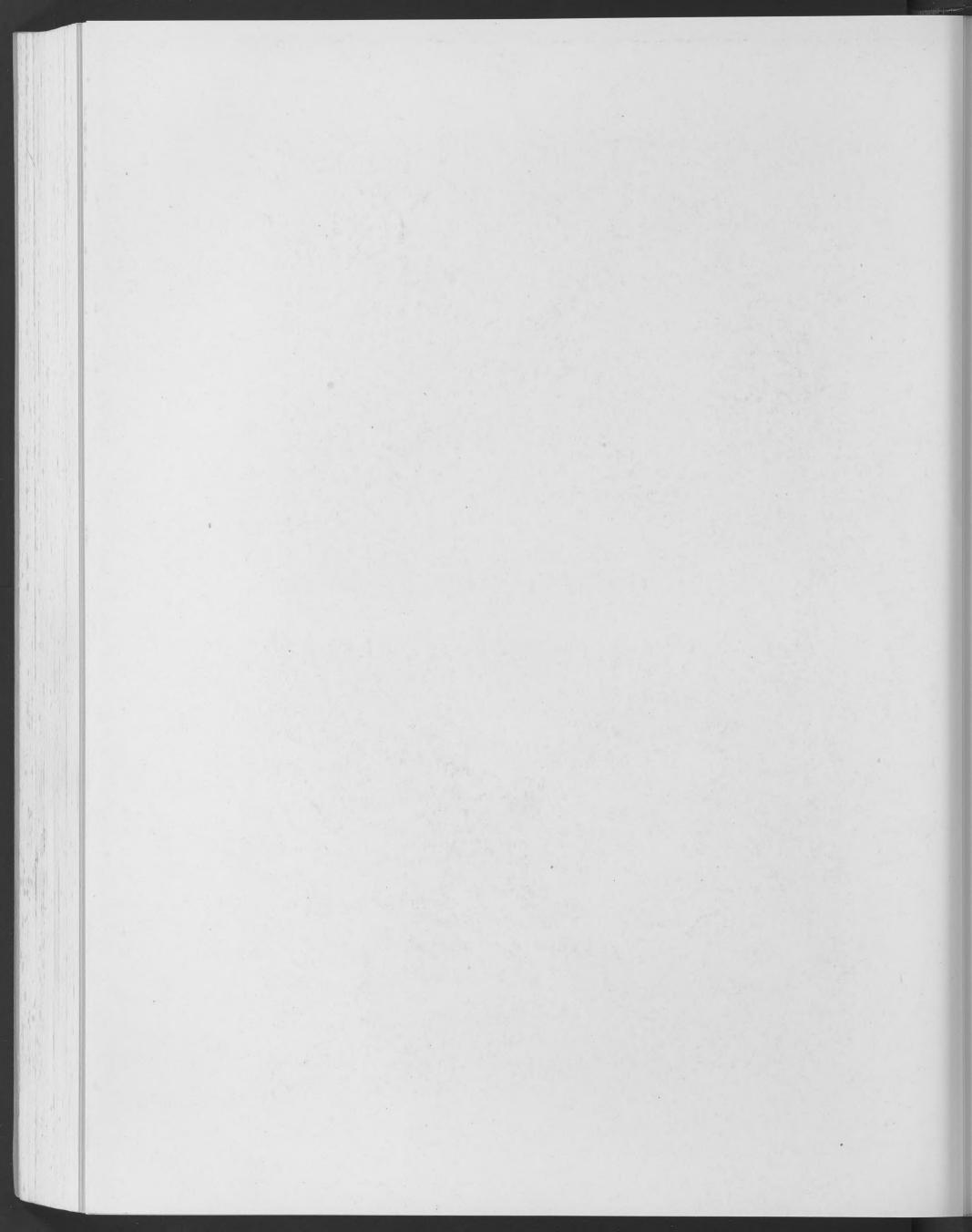
FLORENCE, DAVANZATI PALACE, "SAVONAROLA CHAIRS", SIXTEENTH CENTURY

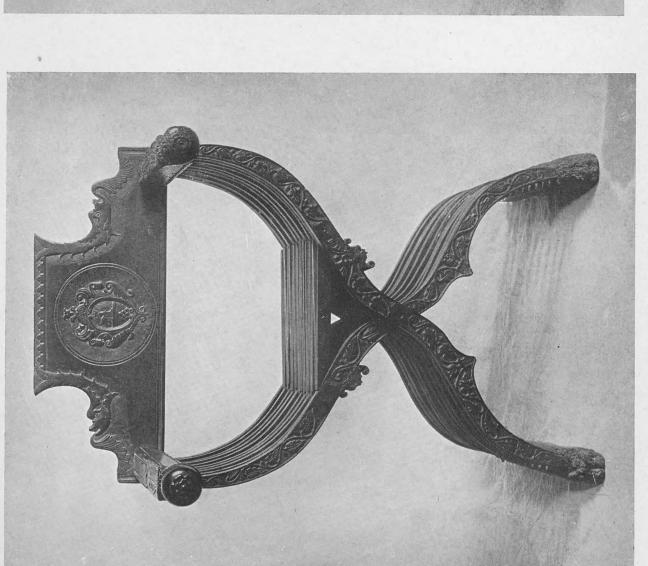


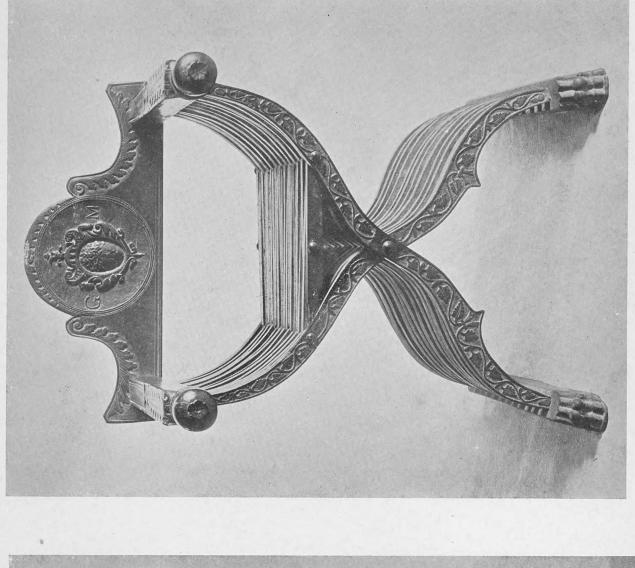




FLORENCE, DAVANZATI PALACE, "SAVONAROLA CHAIRS," SIXTEENTH CENTURY

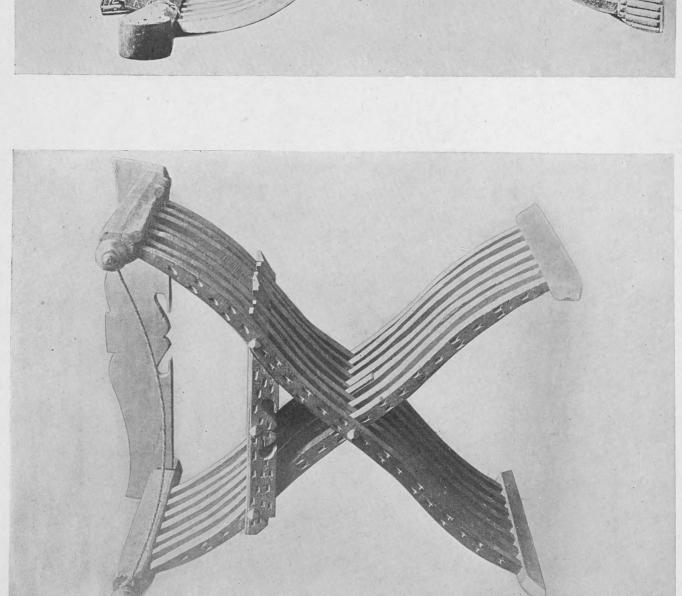


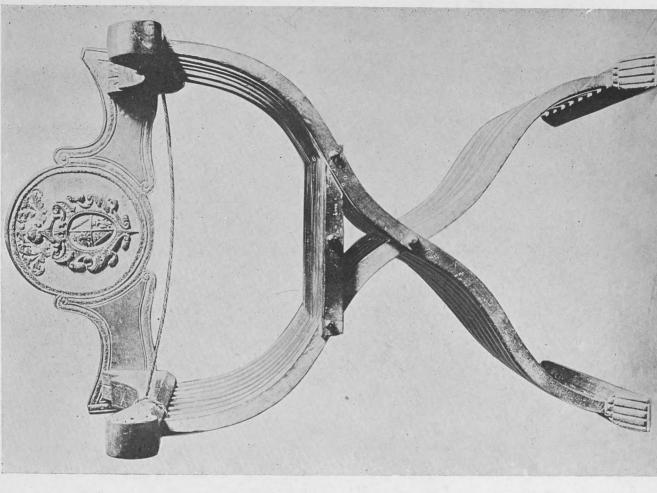




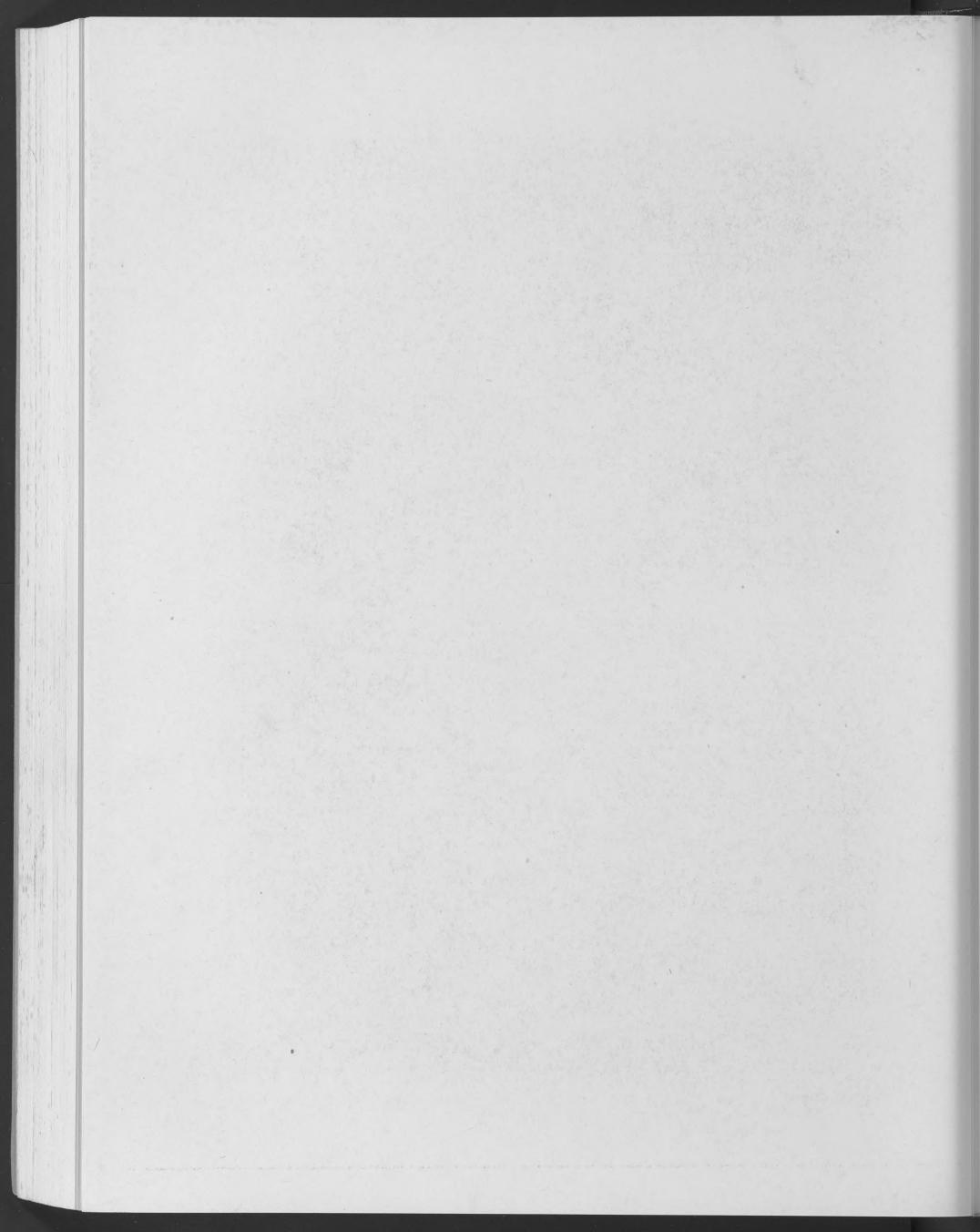
FLORENCE, DAVANZATI PALACE, WALNUT "SAVONAROLA CHAIRS," SIXTEENTH CENTURY







PARIS, CLUNY MUSEUM, SAVONAROLA CHAIRS, SIXTEENTH CENTURY

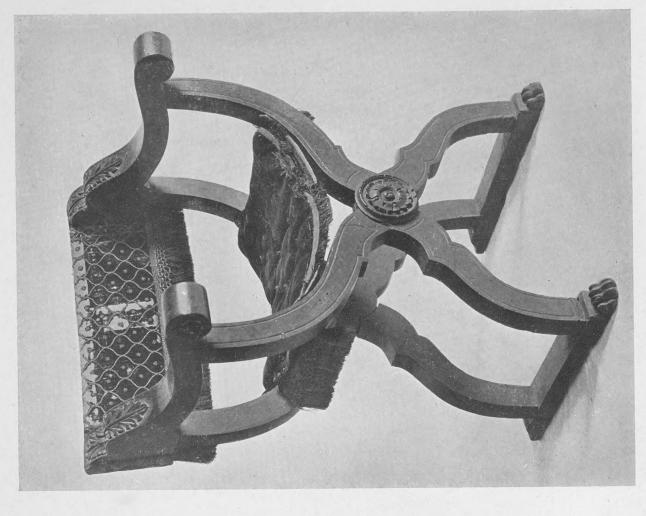


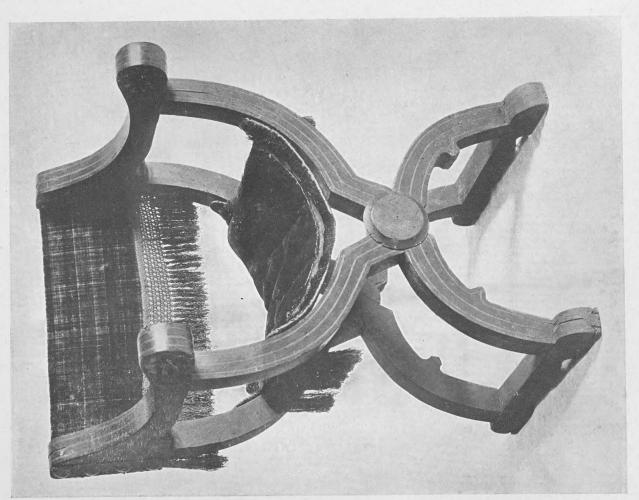




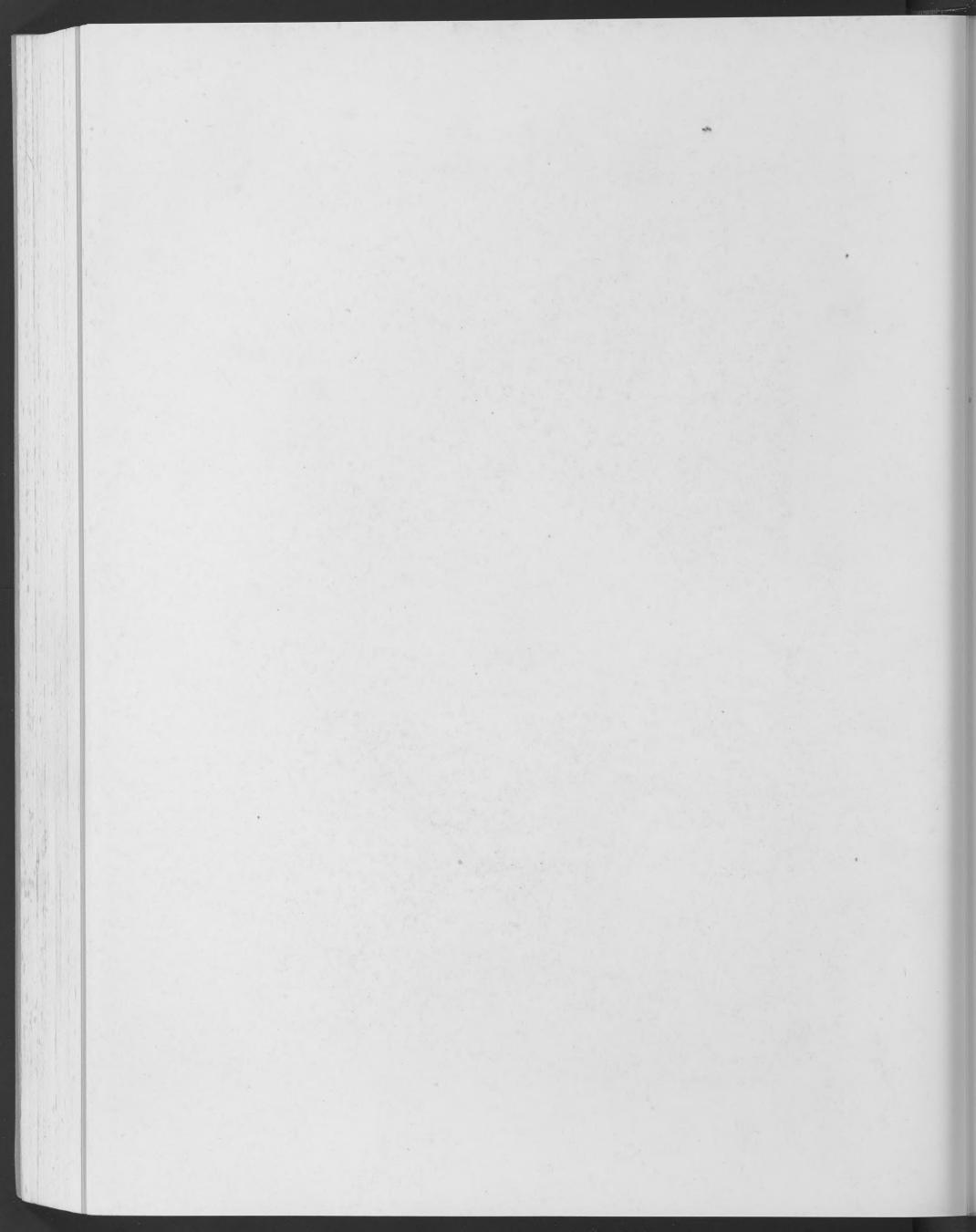
FLORENCE, VILLA PIA, CHAIRS, SIXTEENTH CENTURY

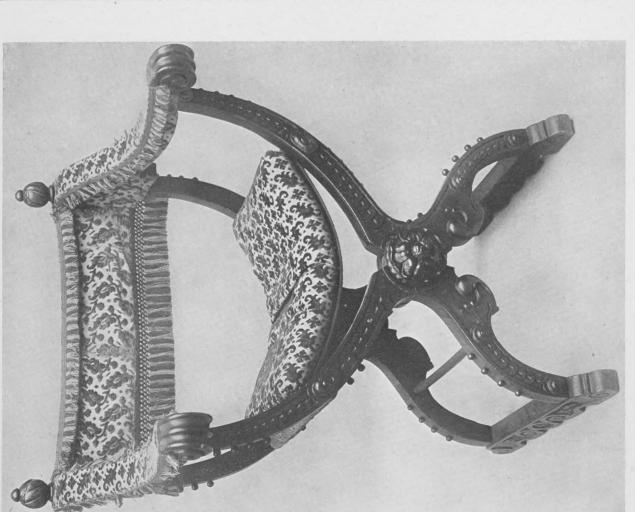


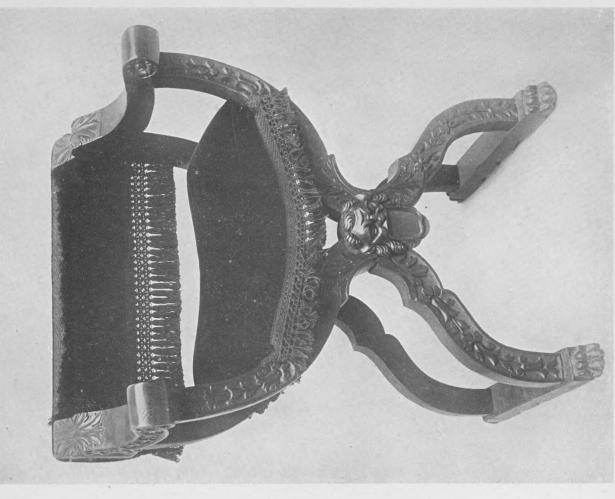




FLORENCE, DAVANZATI PALACE, "DANTE CHAIRS," FIFTEENTH CENTURY



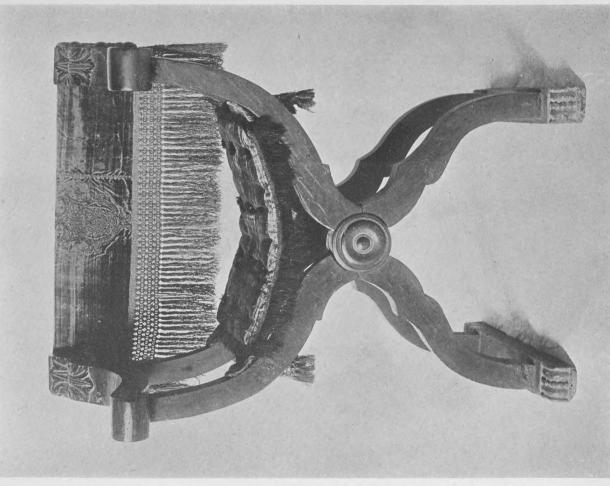




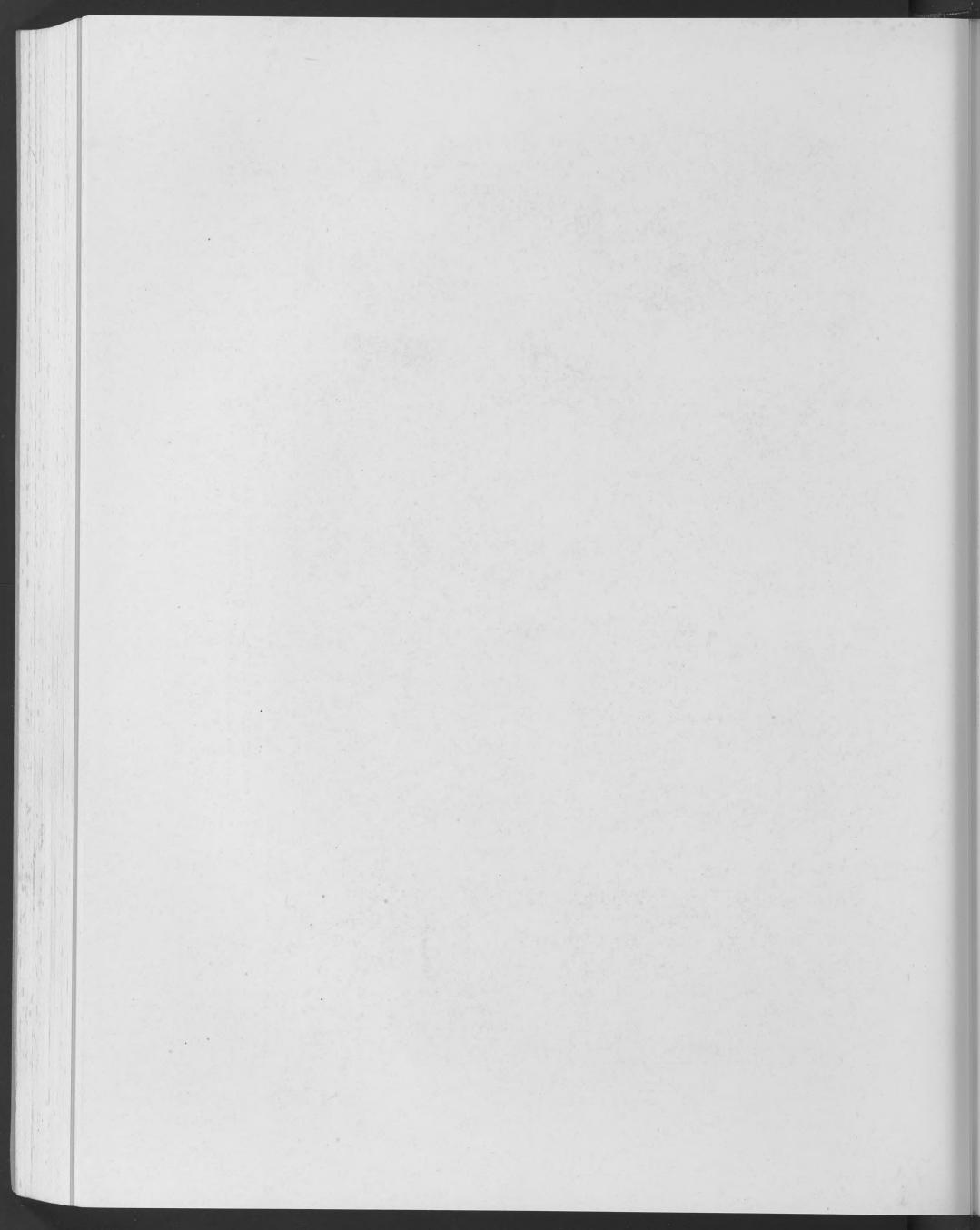
NEW YORK, METROPOLITAN MUSEUM OF ART, CHAIRS, LATE SIXTEENTH CENTURY

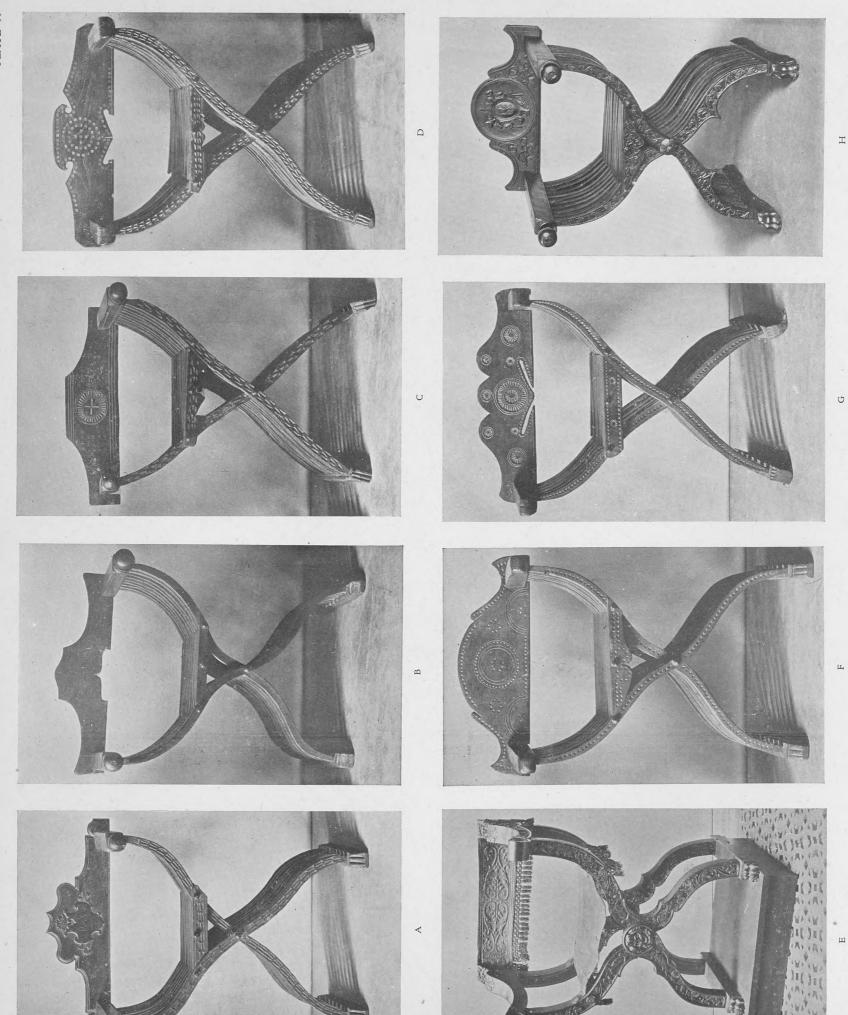




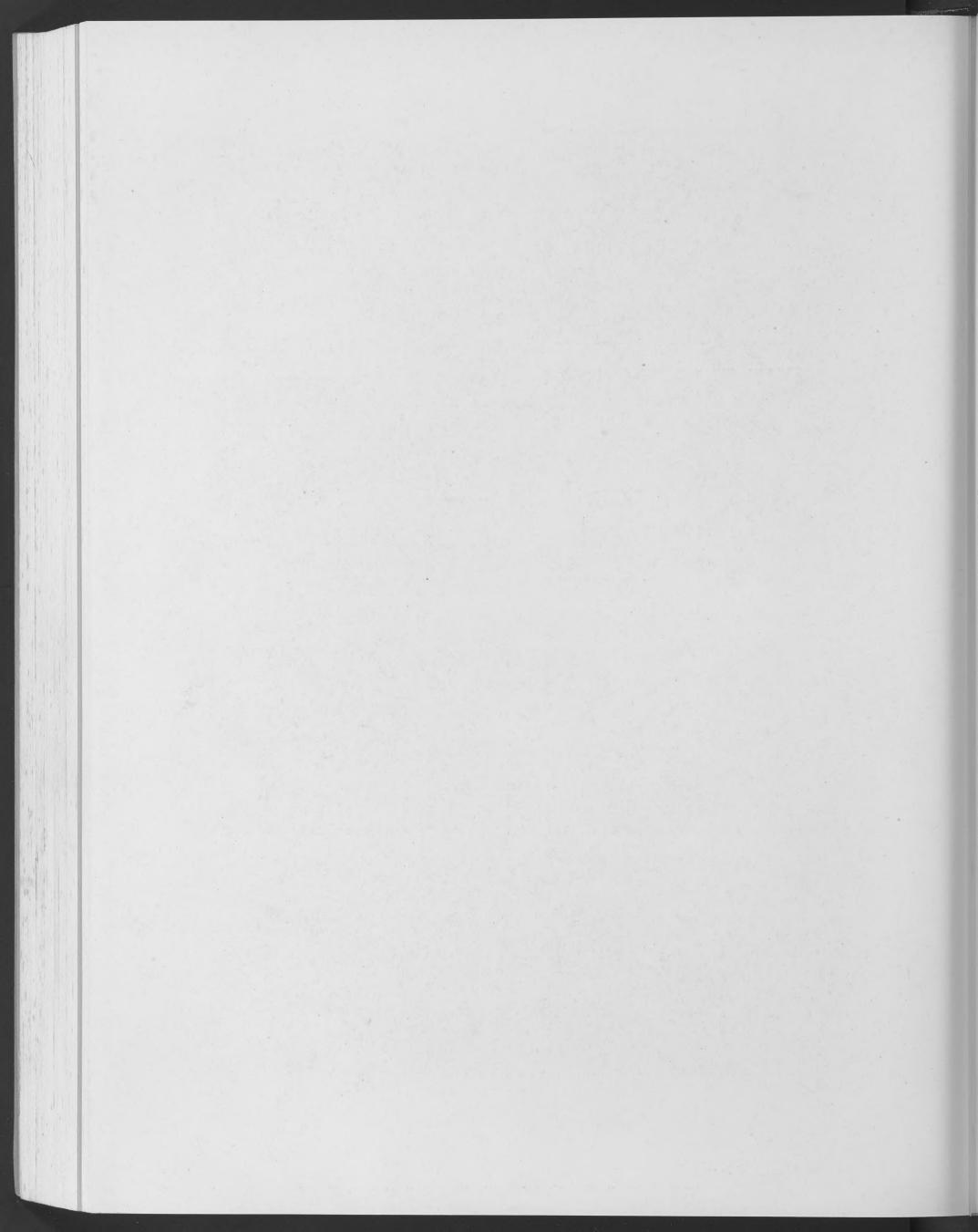


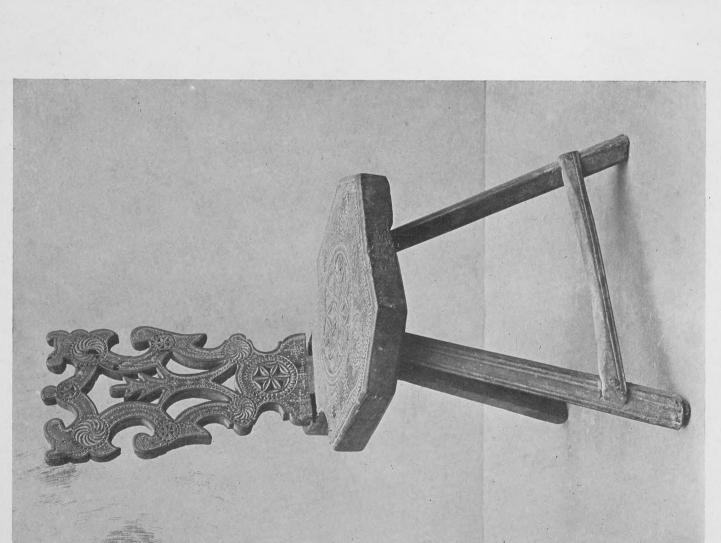
A FLORENCE, VILLA PALMIERI, DANTE CHAIR, FOURTEENTH CENTURY B FLORENCE, DAVANZATI PALACE, DANTE CHAIR, SIXTEENTH CENTURY

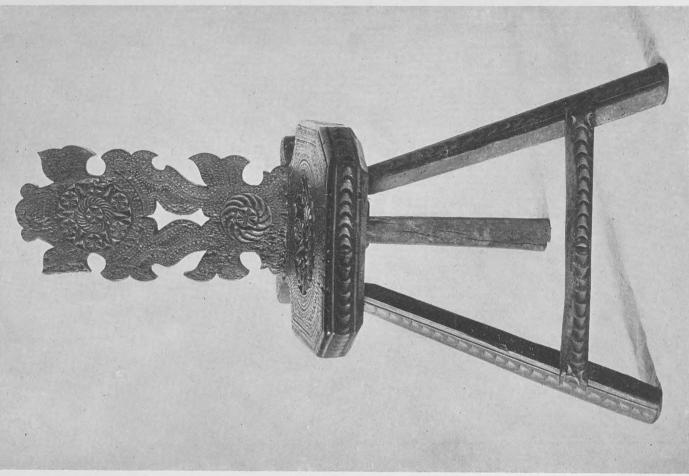




FLORENCE, VILLA PIA, SAVONAROLA CHAIRS, (A.B.C.D.F.G) SIXTEENTH CENTURY LONDON, VICTORIA AND ALBERT MUSEUM, SAVONAROLA CHAIRS (E.H.) SIXTEENTH CENTURY





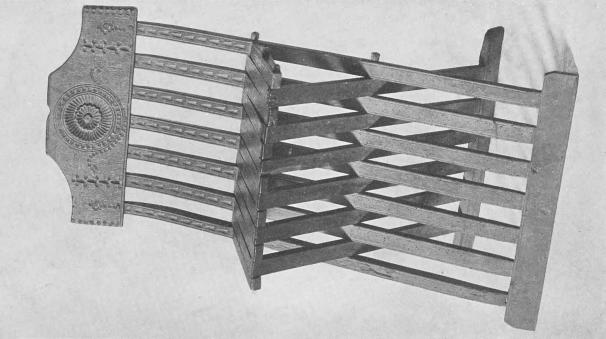


TYROLEAN CHAIRS, FIFTEENTH CENTURY

A NEW YORK, METROPOLITAN MUSEUM OF ART B FLORENCE, DAVANZATI PALACE,













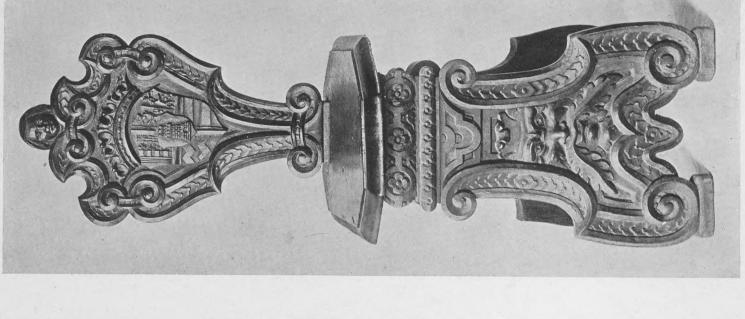


LONDON, VICTORIA AND ALBERT MUSEUM, VENETIAN CARVED WALNUT CHAIRS, SIXTEENTH CENTURY





WALNUT CHAIR, SIXTEENTH CENTURY



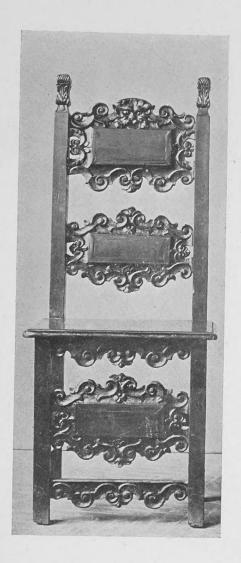
UMBRIAN WALNUT CHAIR, SIXTEENTH CENTURY



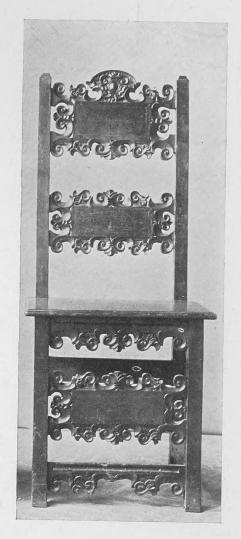


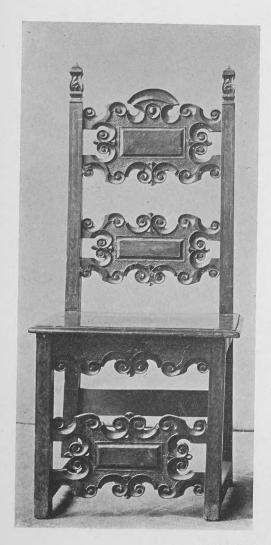
LONDON, VICTORIA AND ALBERT MUSEUM, VENETIAN CHAIRS, SIXTEENTH CENTURY



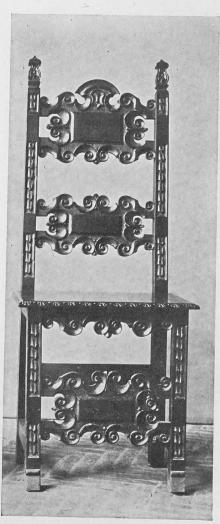






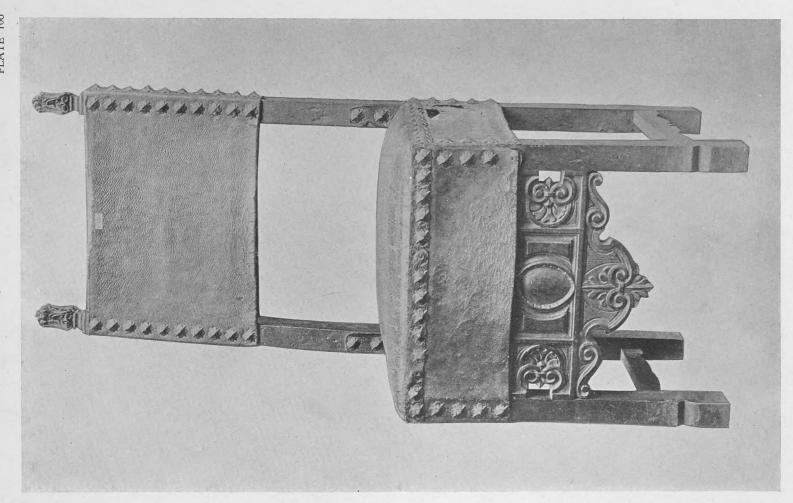


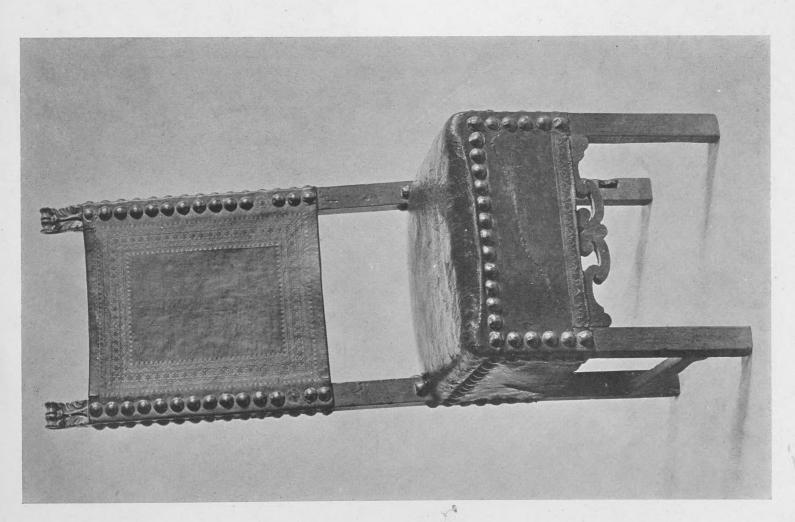




FLORENCE, NATIONAL MUSEUM, CHAIRS, SIXTEENTH CENTURY

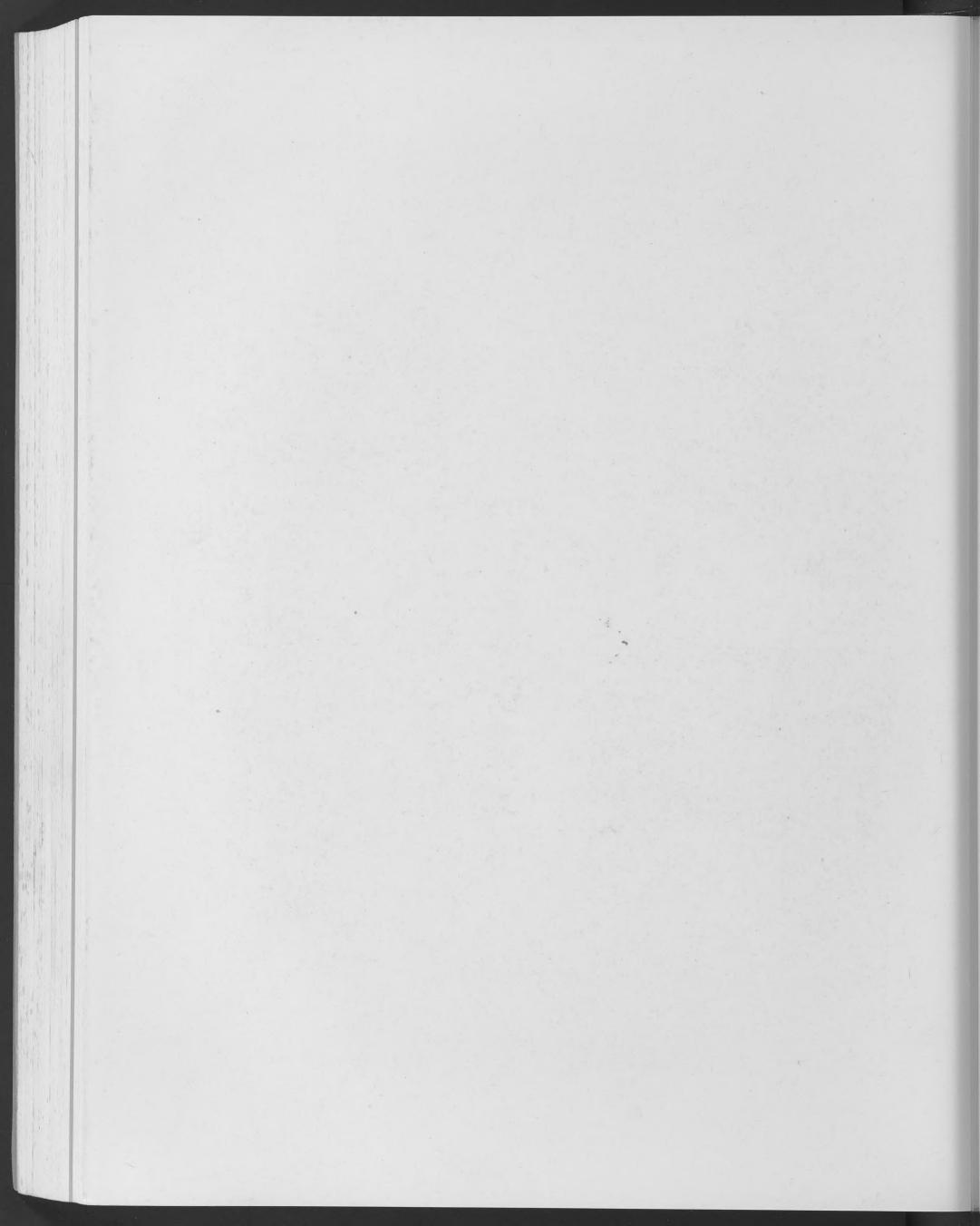






LEATHER COVERED CHAIRS, SIXTEENTH CENTURY

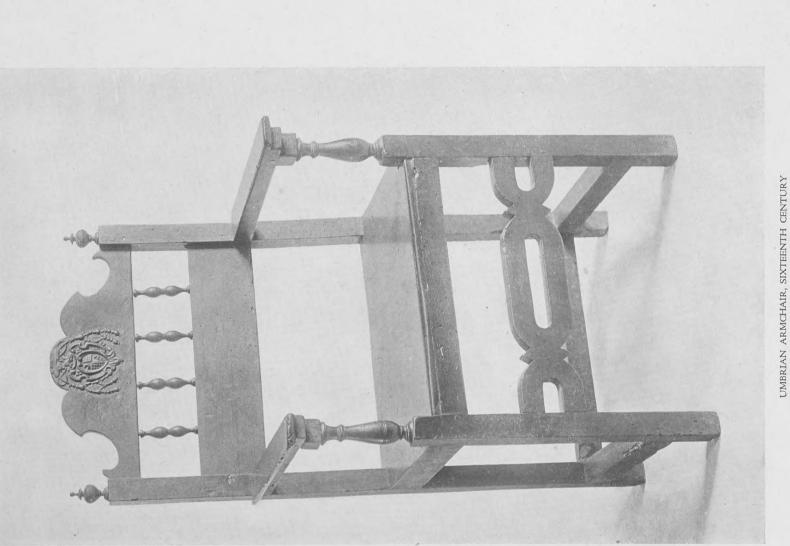
A FLORENCE, DAVANZATI PALACE B PARIS, CLUNY MUSEUM





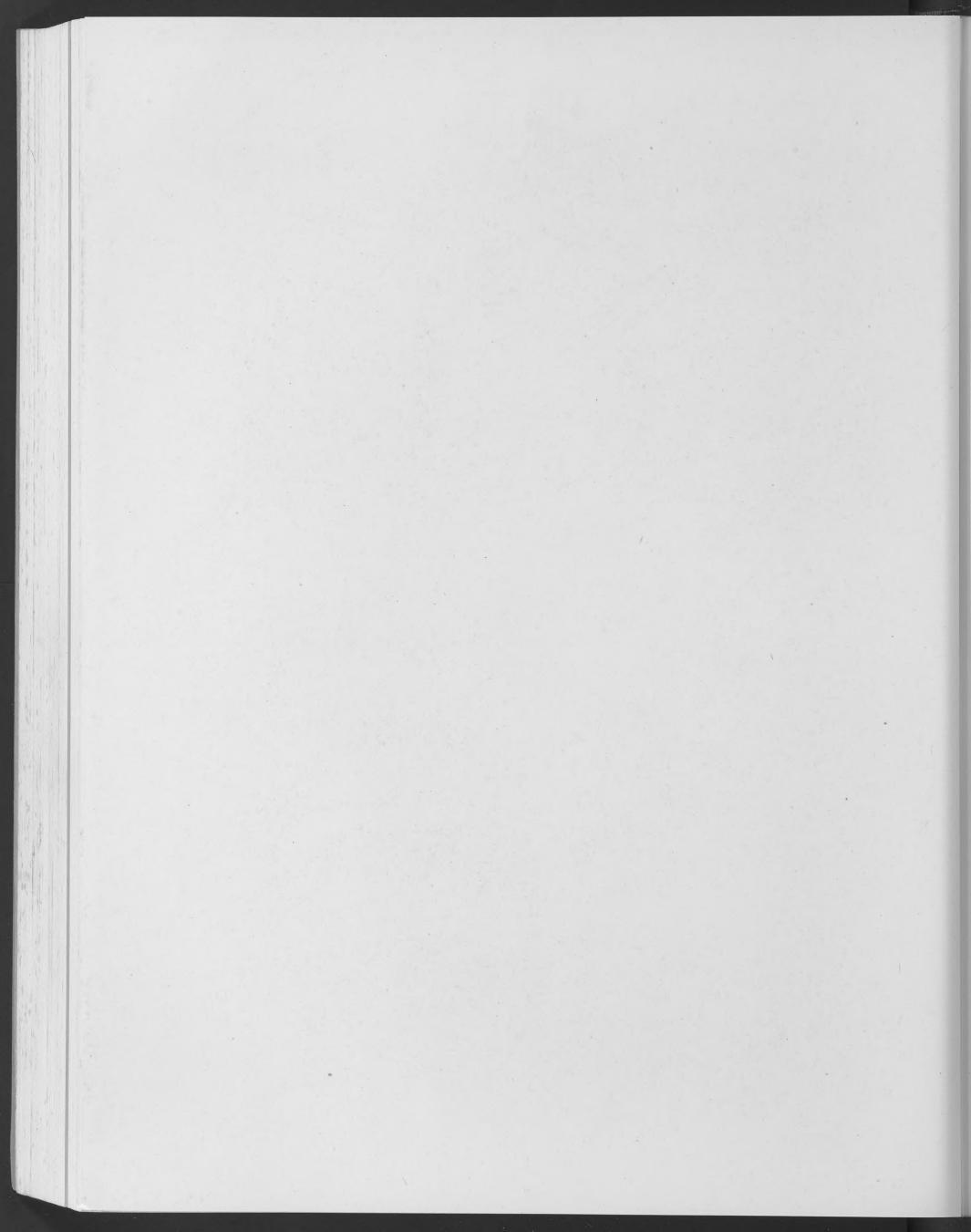
HIGH BACK WALNUT ARM CHAIRS, PATINA CARVINGS, SIXTEENTH CENTURY





ARMCHAIR, SEVENTEENTH CENTURY

FLORENCE, DAVANZATI PALACE



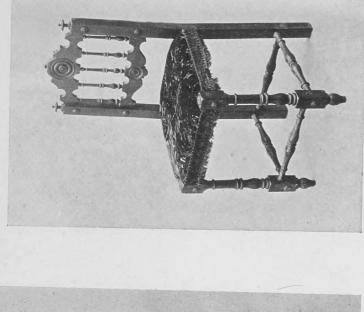


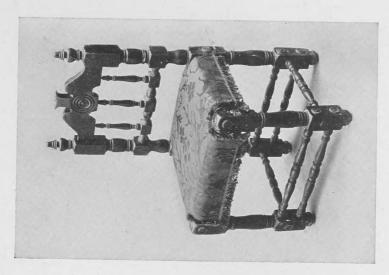
FLORENCE, DAVANZATI PALACE, BEECHWOOD CHAIRS, SEVENTEENTH CENTURY

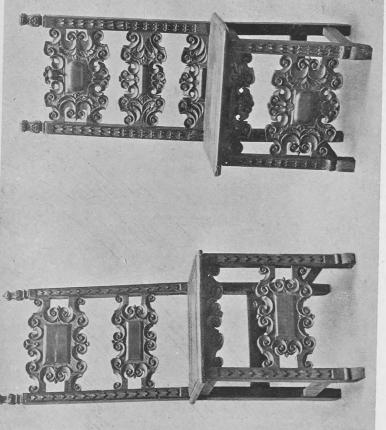


WALNUT CHAIRS, LATE SIXTEENTH CENTURY



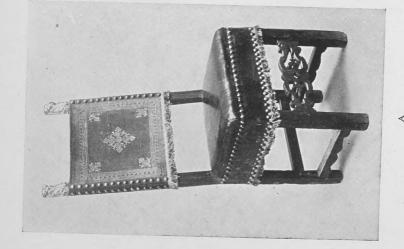


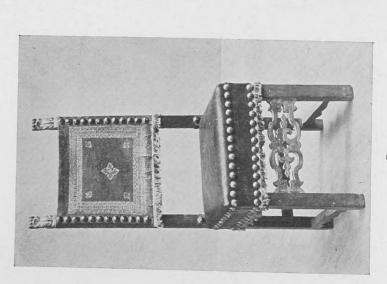




В







NEW YORK, METROPOLITAN MUSEUM OF ART, CHAIRS, (A.C.D.F) SIXTEENTH CENTURY LONDON, VICTORIA AND ALBERT MUSEUM, CHAIRS, (B.E.) SIXTEENTH CENTURY

D

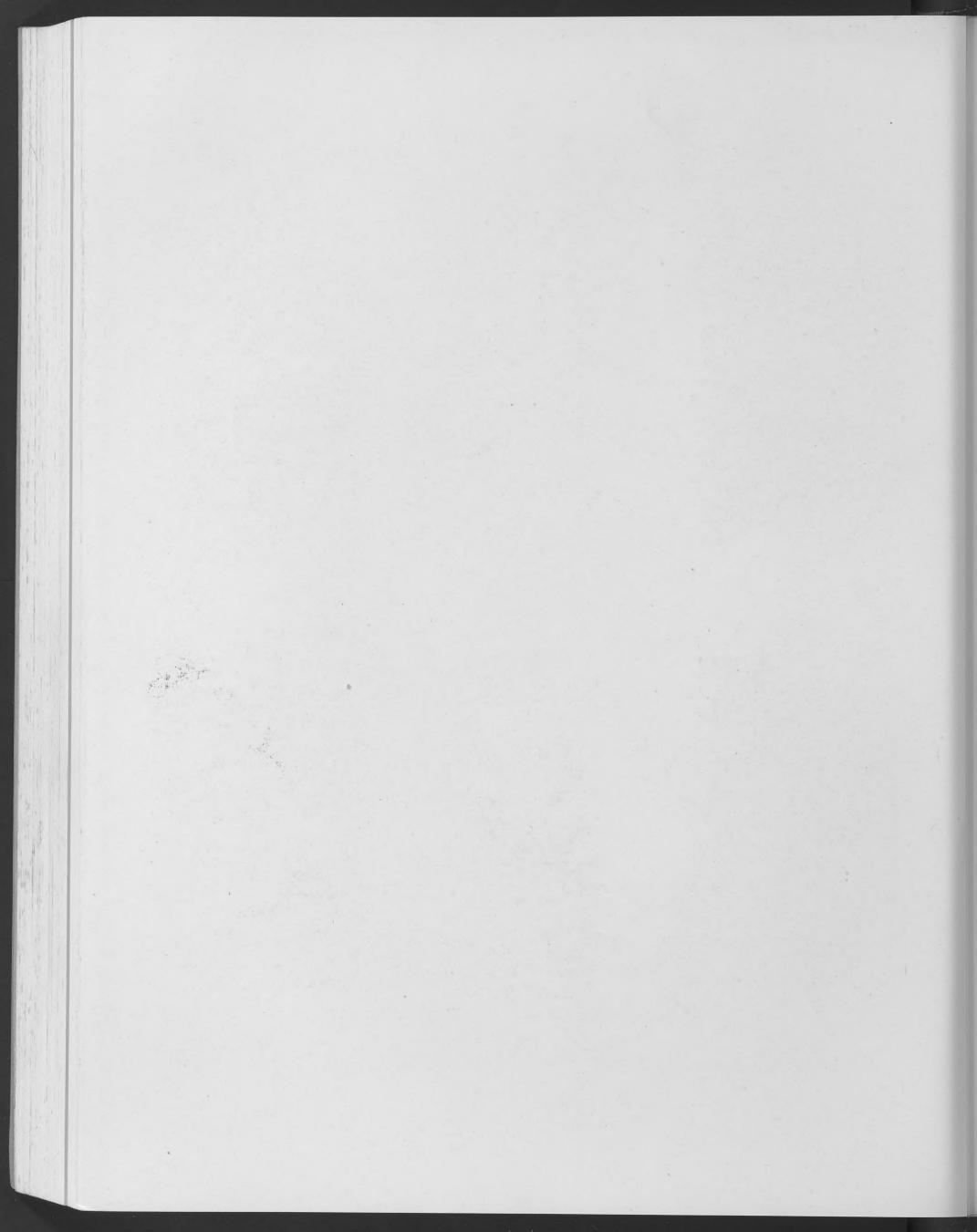
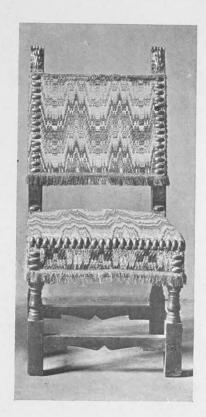
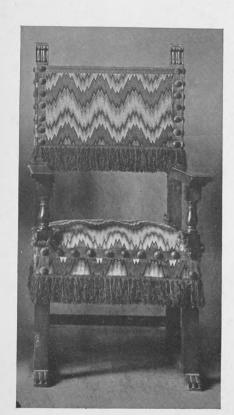


PLATE 111

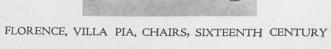






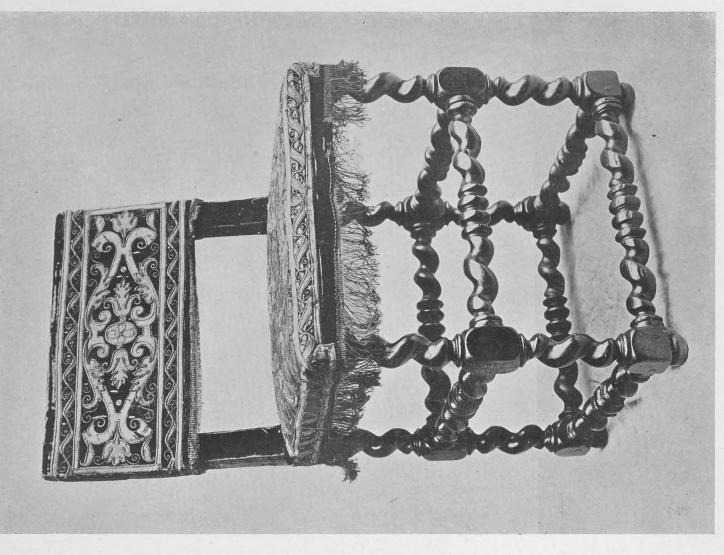


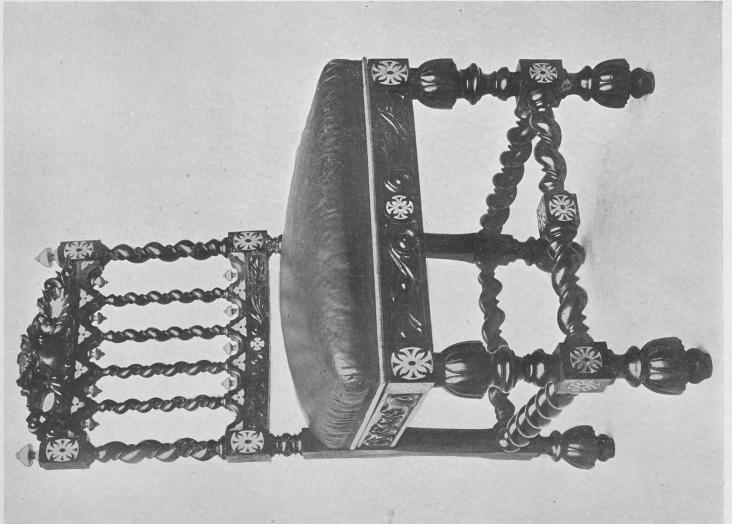




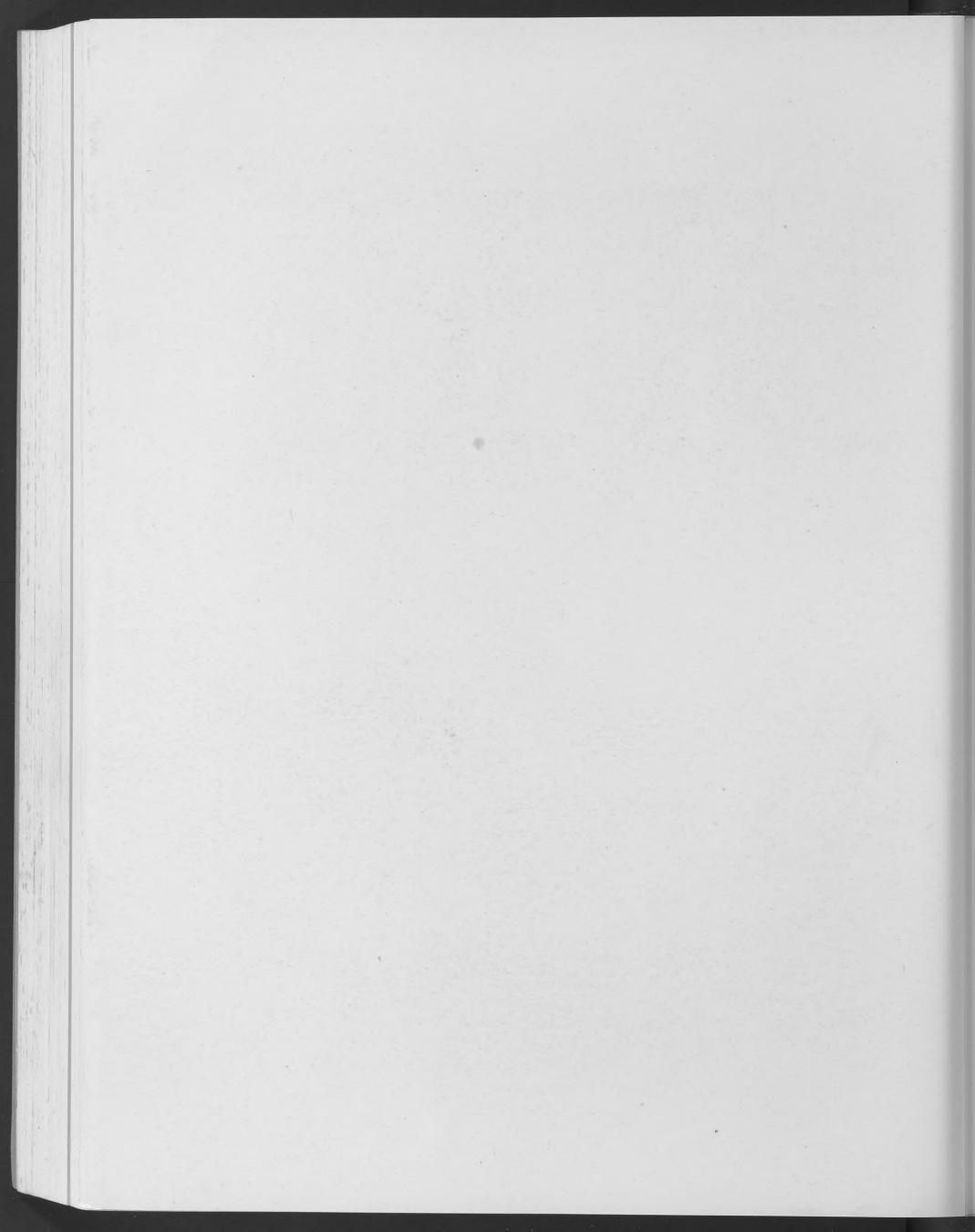




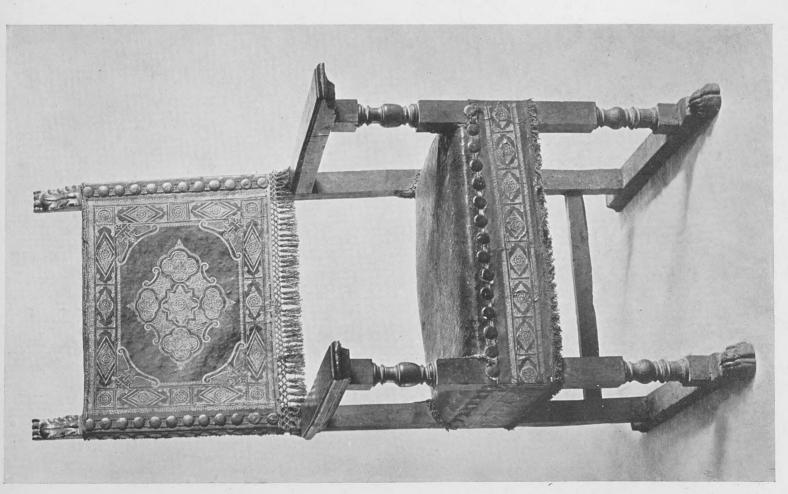




LONDON, VICTORIA AND ALBERT MUSEUM, WALNUT CHAIRS, SEVENTEENTH CENTURY





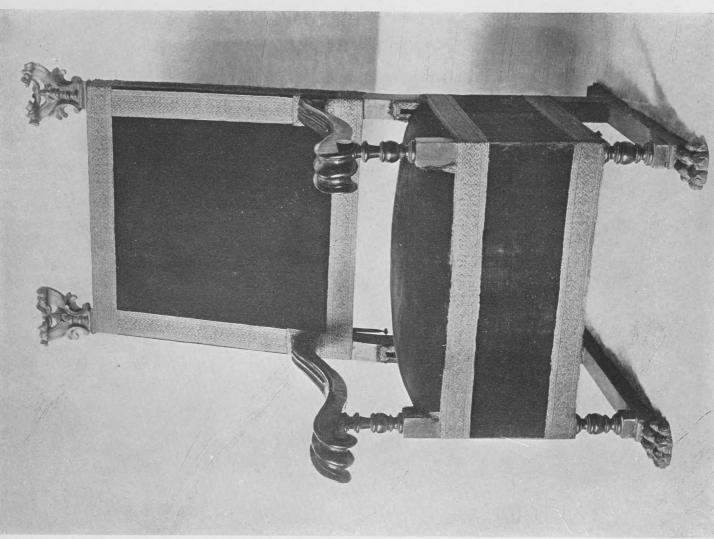


FLORENCE, DAVANZATI PALACE, UMBRIAN (LEATHER COVERED) ARMCHAIRS, SIXTEENTH CENTURY



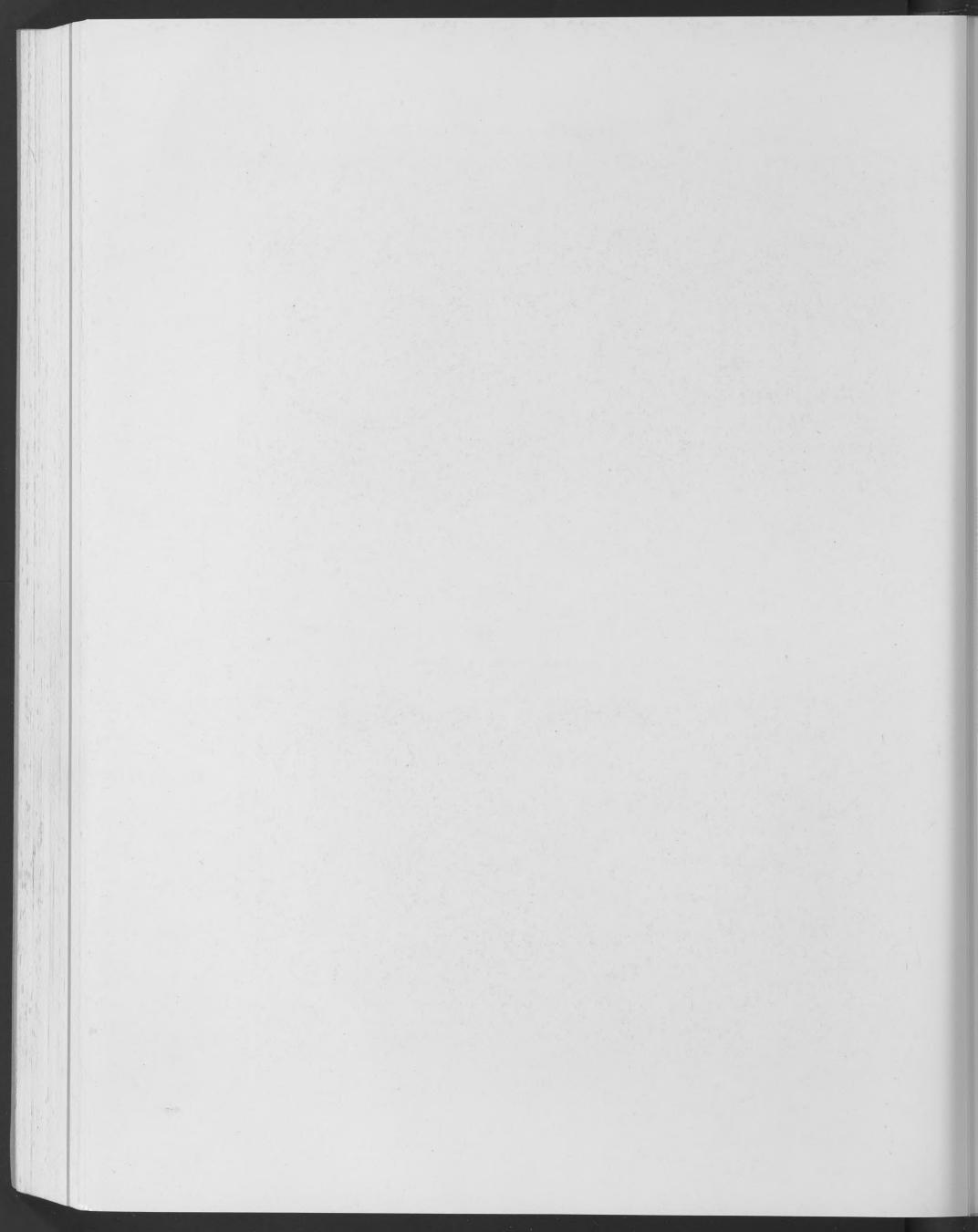


WALNUT LEATHER-COVERED ARMCHAIR, SIXTEENTH CENTURY

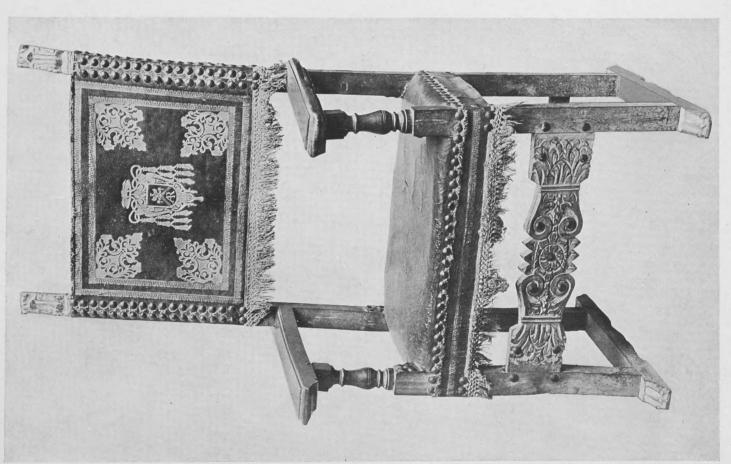


WALNUT ARMCHAIR, SEVENTEENTH CENTURY

FLORENCE, DAVANZATI PALACE

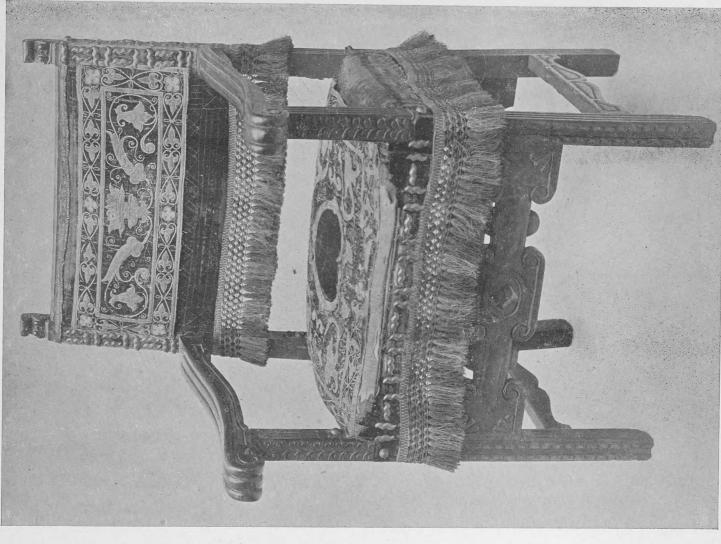


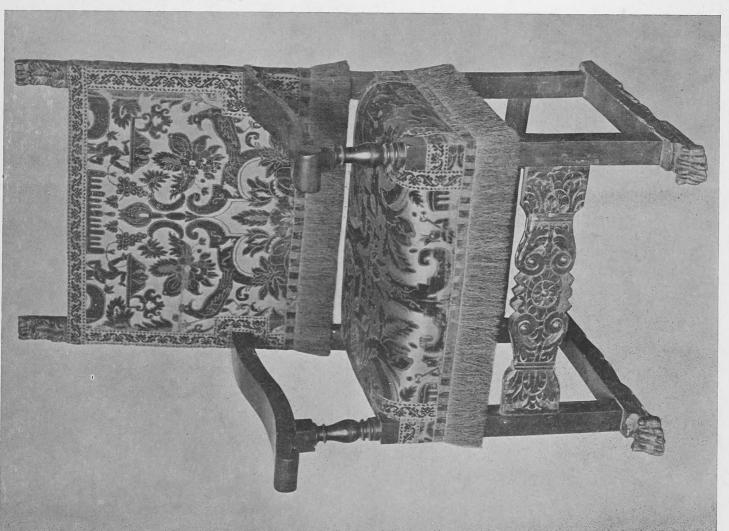




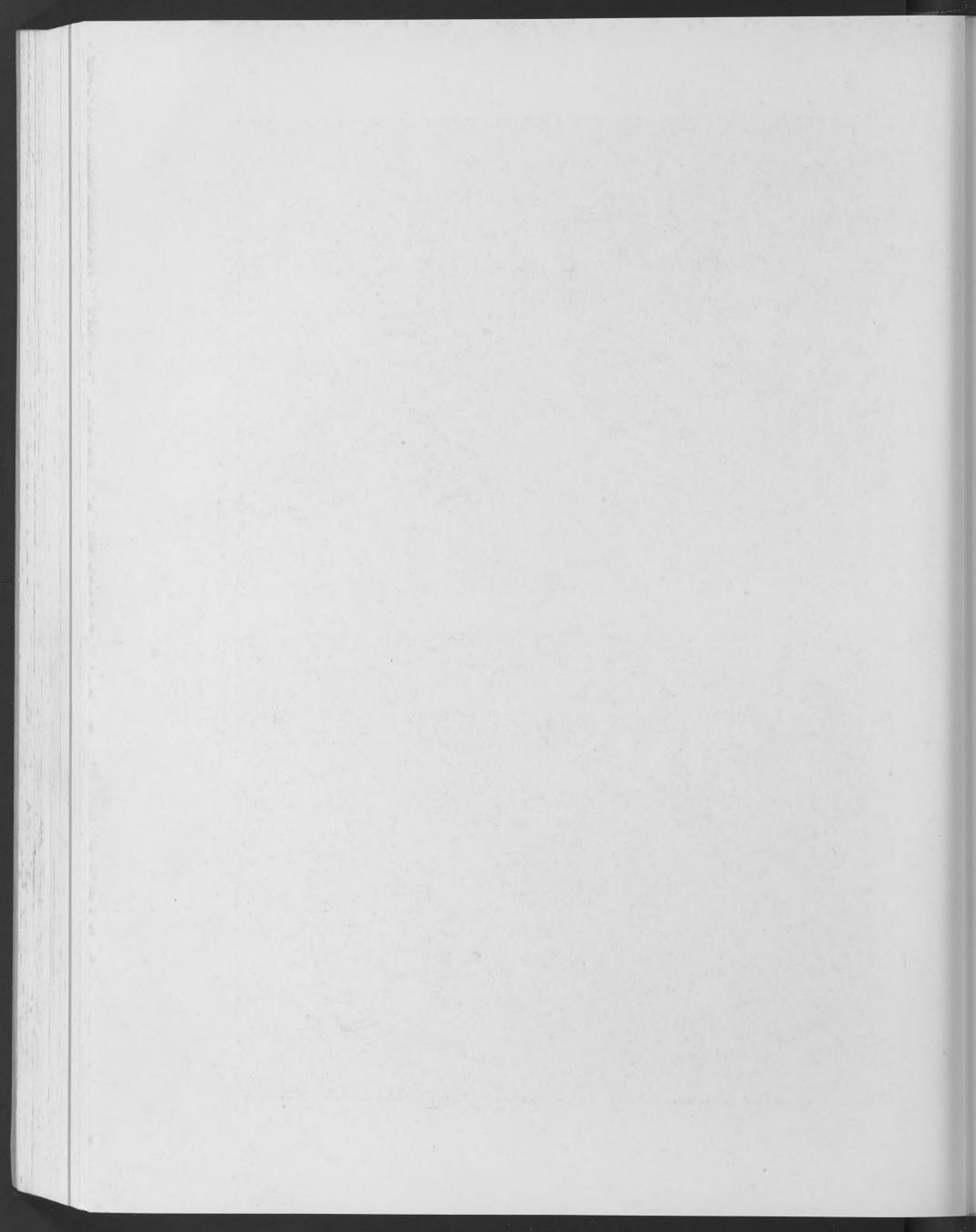
ARMCHAIRS, SIXTEENTH CENTURY

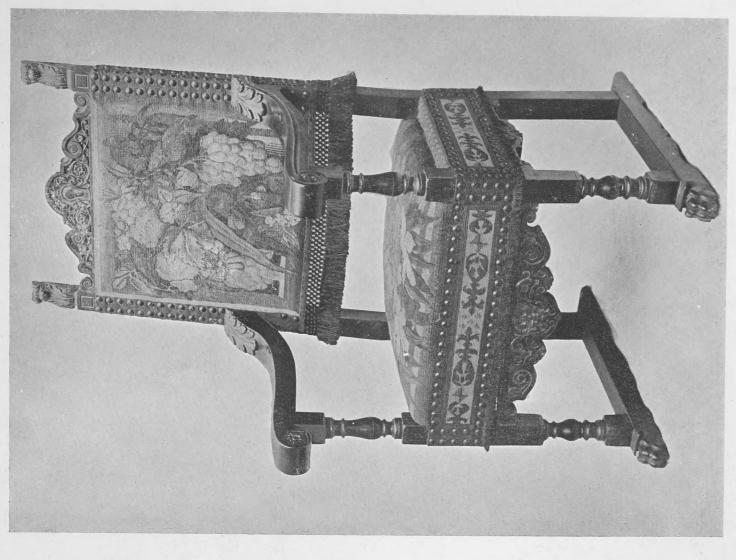


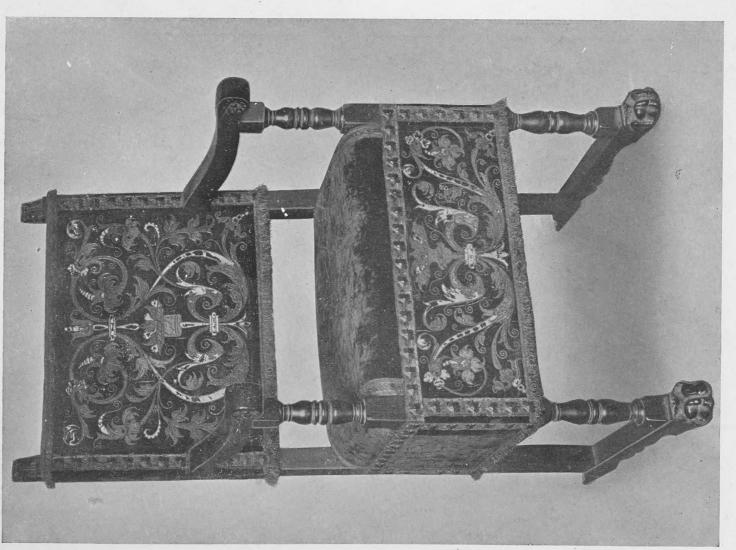




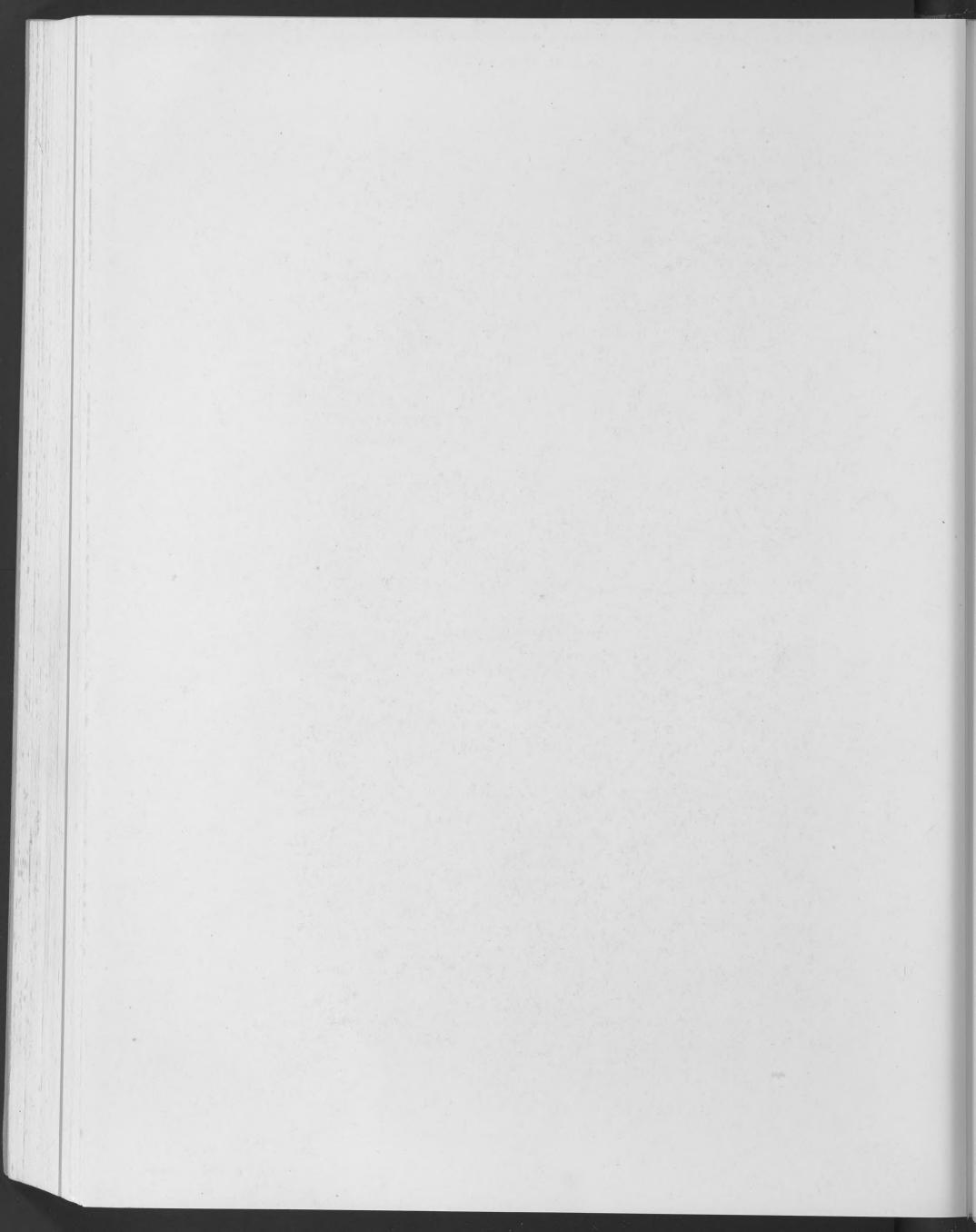
WALNUT ARMCHAIRS, SIXTEENTH CENTURY







ARMCHAIRS, SIXTEENTH CENTURY





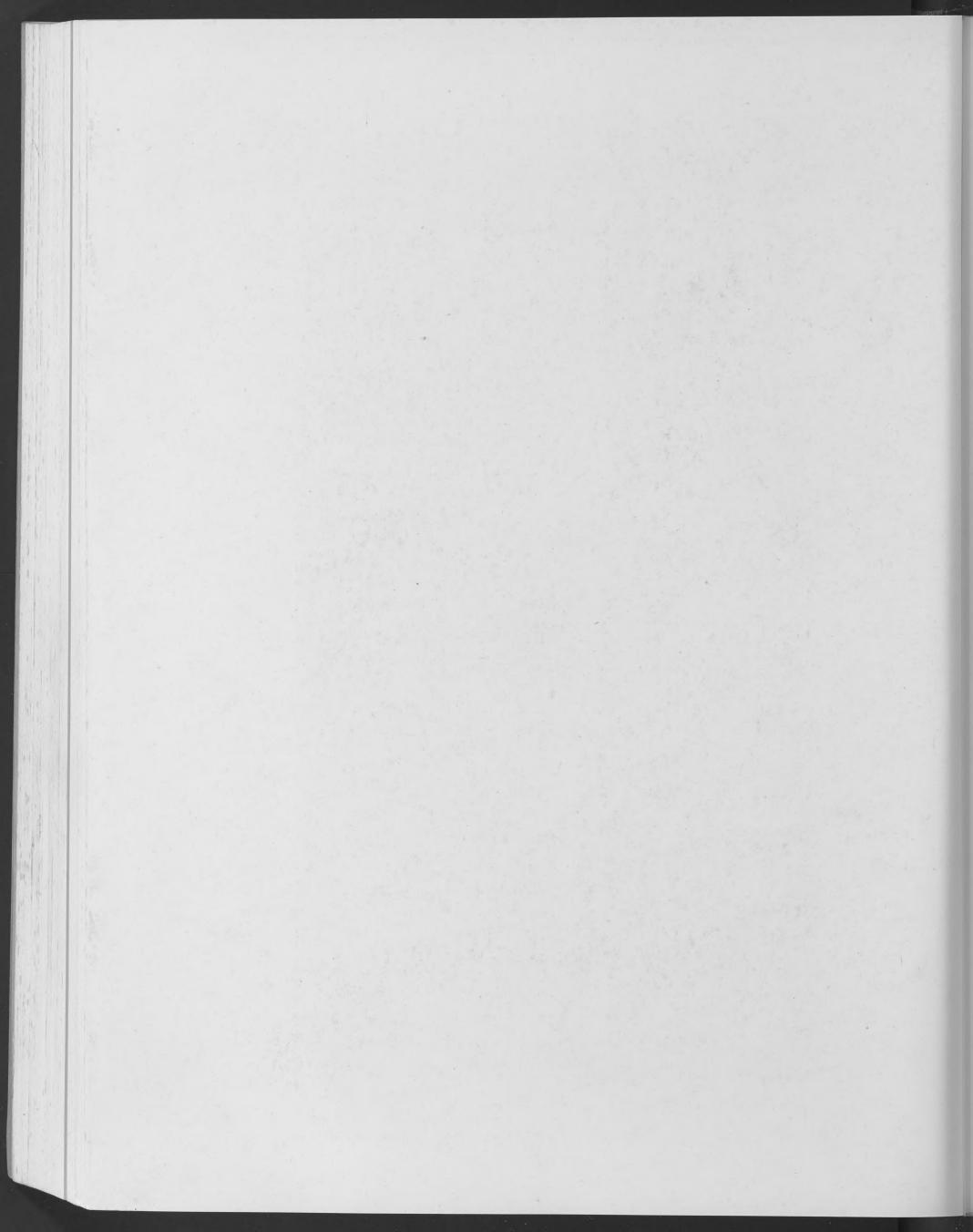


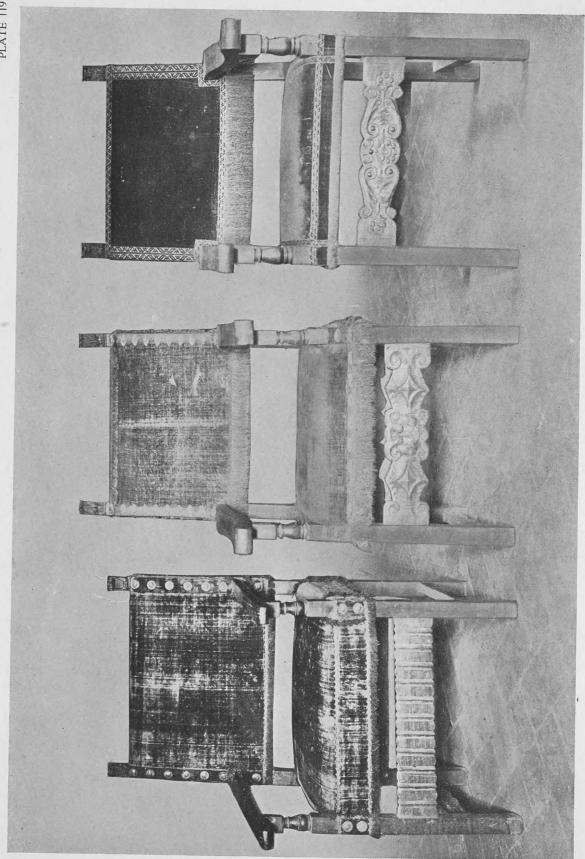


- A PARIS, CLUNY MUSEUM, CHAIRS, SIXTEENTH CENTURY

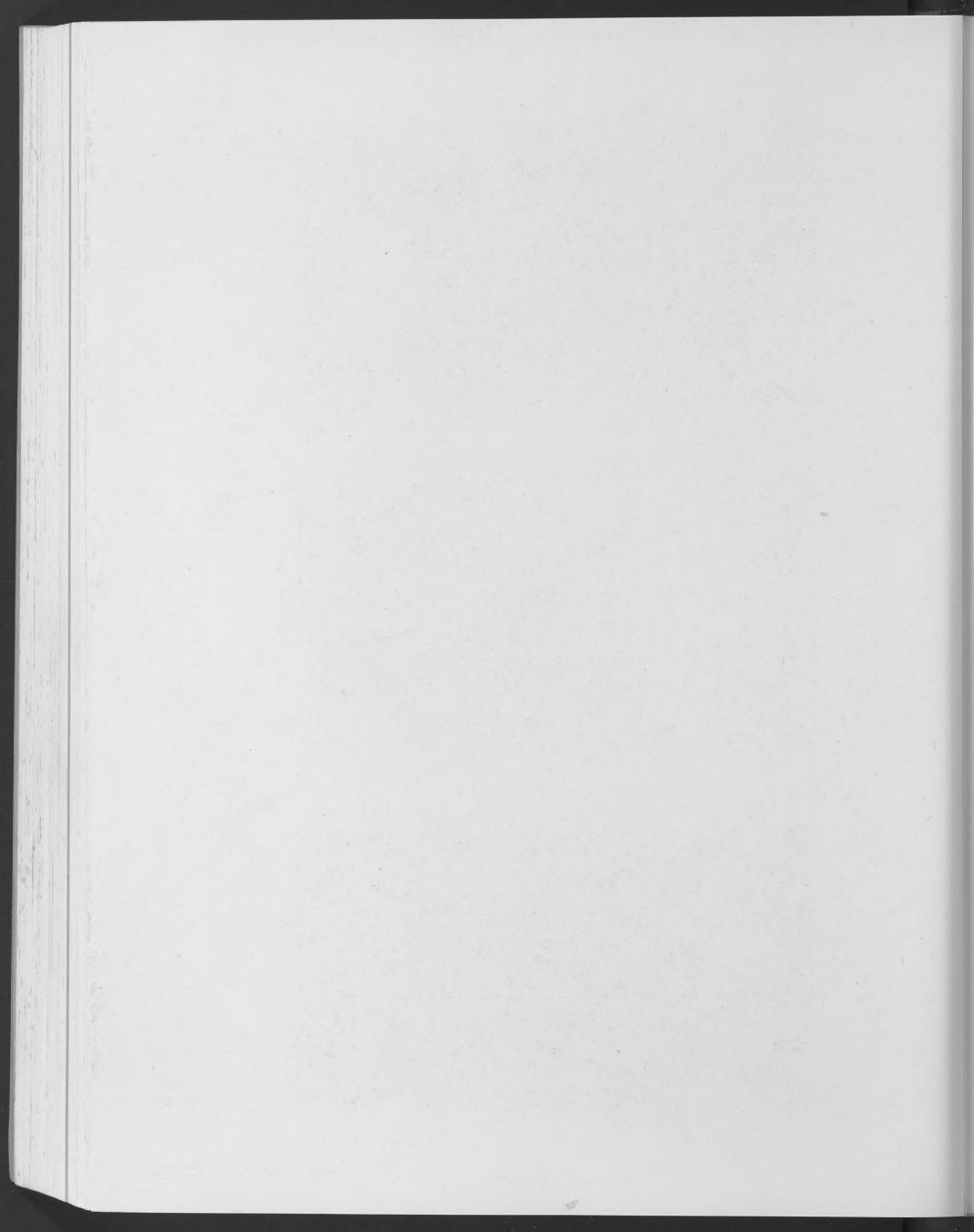
  B NEW YORK, METROPOLITAN MUSEUM OF ART, ARMCHAIR, SEVENTEENTH CENTURY

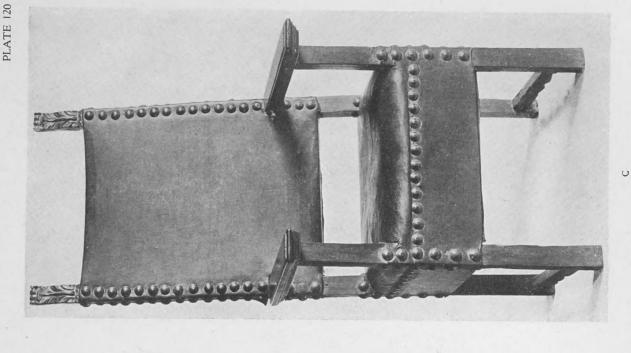
  C MINNEAPOLIS, MINNEAPOLIS MUSEUM OF FINE ART, ARMCHAIR, SIXTEENTH CENTURY

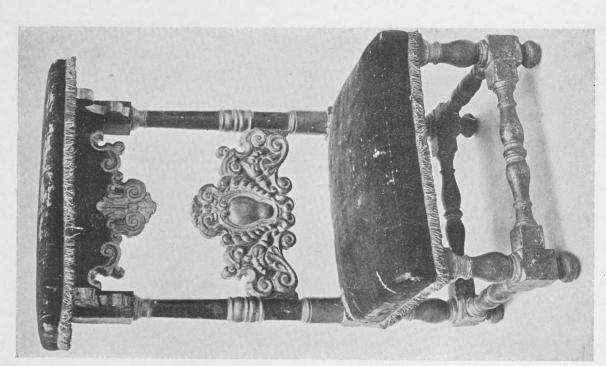


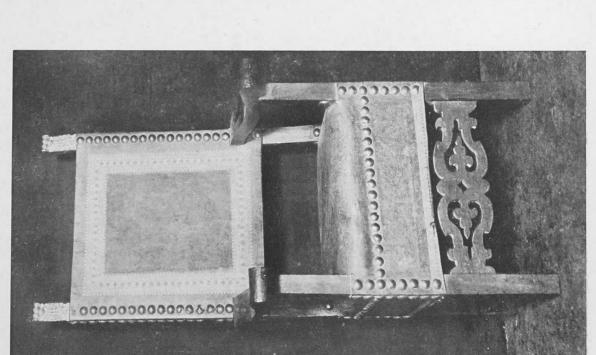


FLORENCE, VILLA PALMIERI, SIXTEENTH CUNTURY

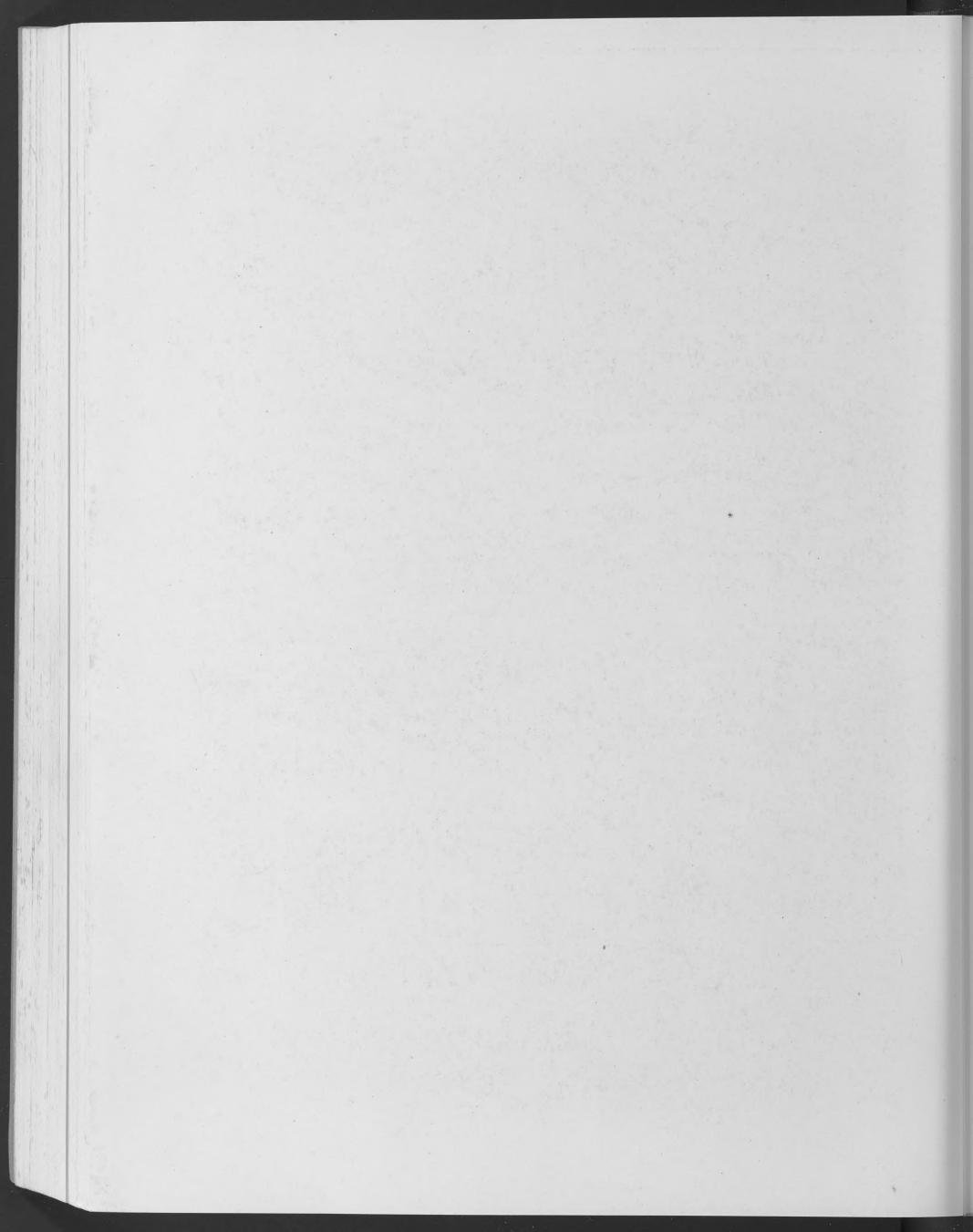




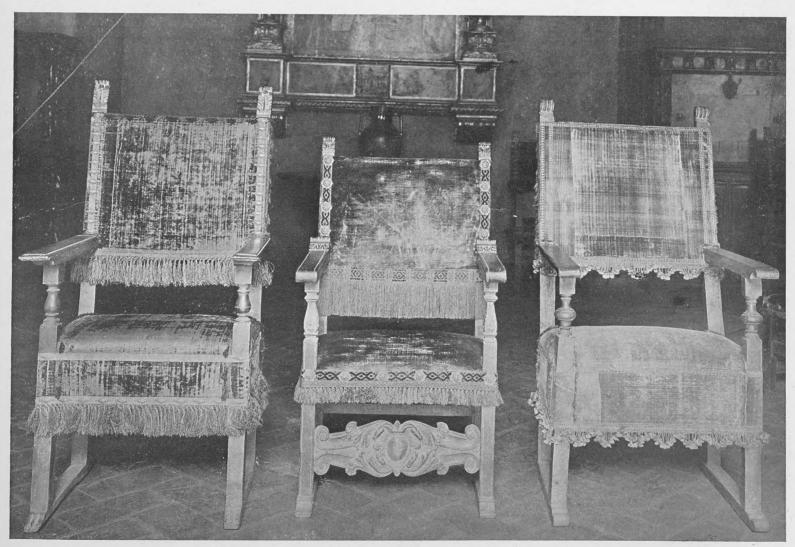




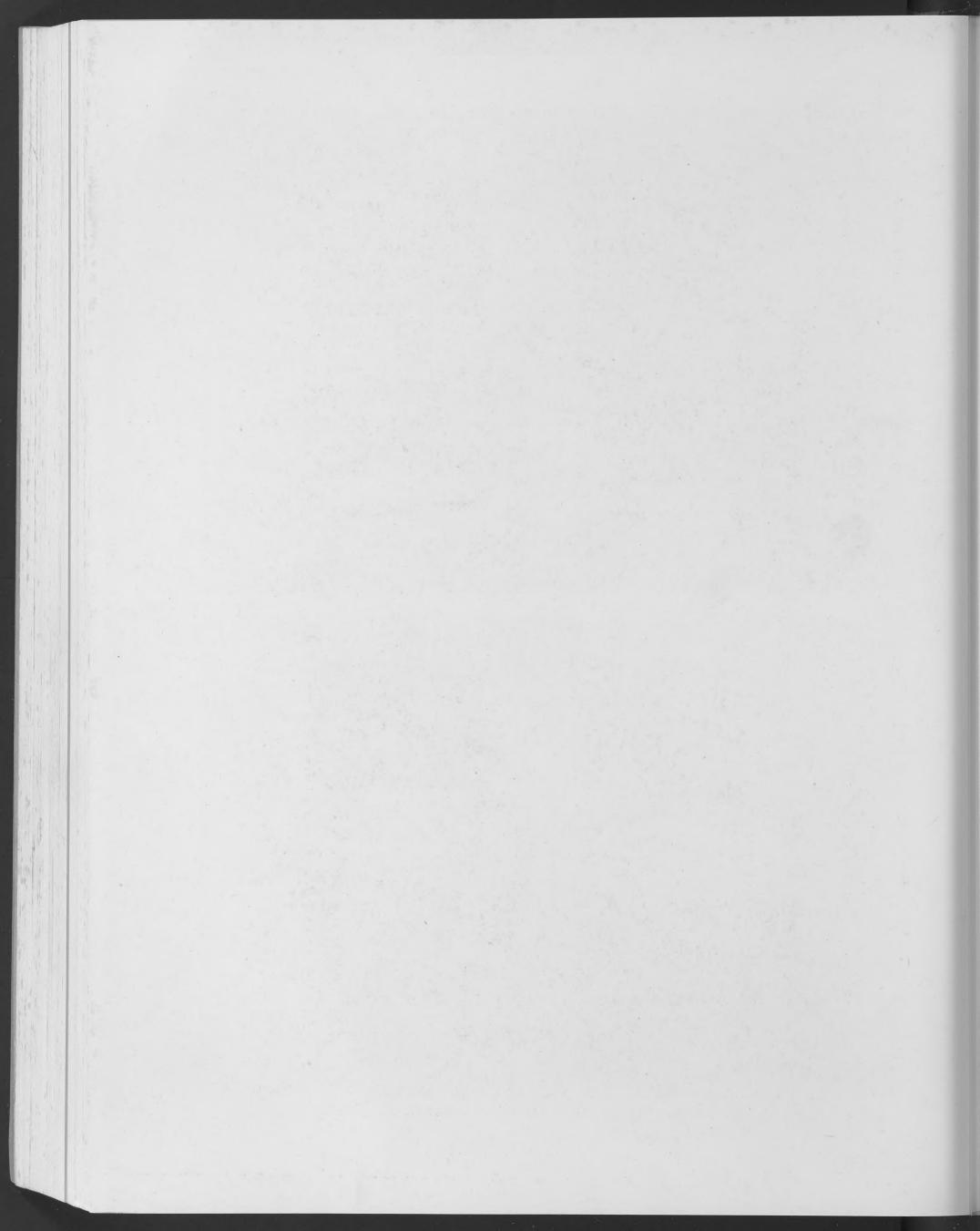
A FLORENCE, VINCIGLIATA PALACE, ARMCHAIR, SIXTEENTH CENTURY
B WALNUT AND GOLD, PRIE-DIEU SEVENTEENTH CENTURY
C FLORENCE, DAVANZATI PALACE, WALNUT ARMCHAIR, SEVENTEENTH CENTURY







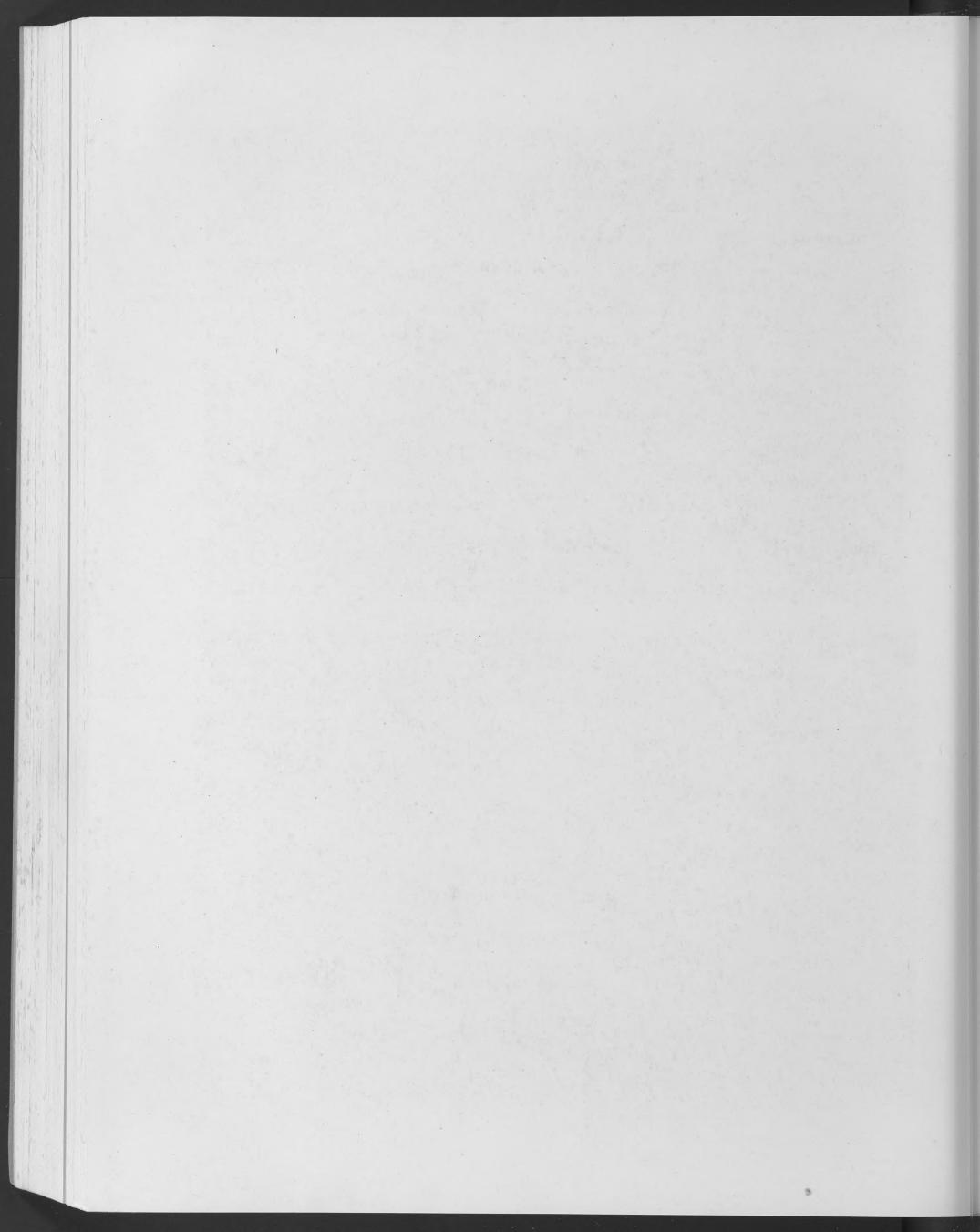
FLORENCE, VILLA PALMIERI, CHAIRS, SIXTEENTH CENTURY

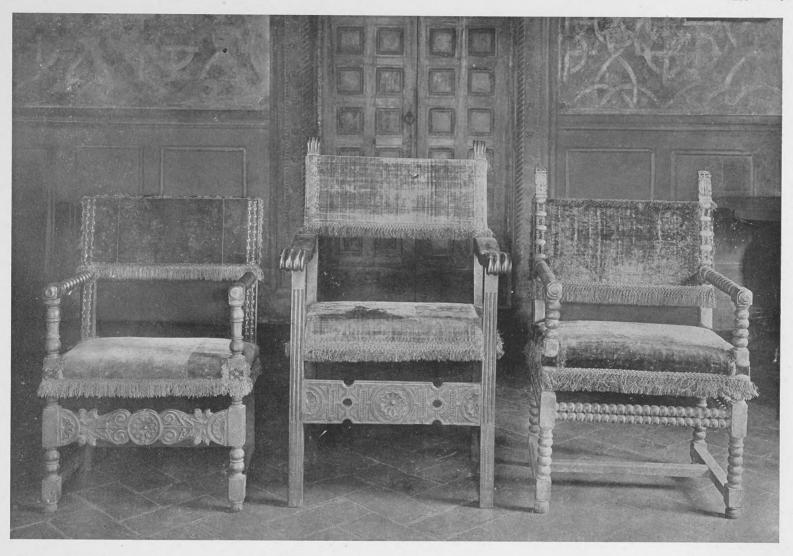


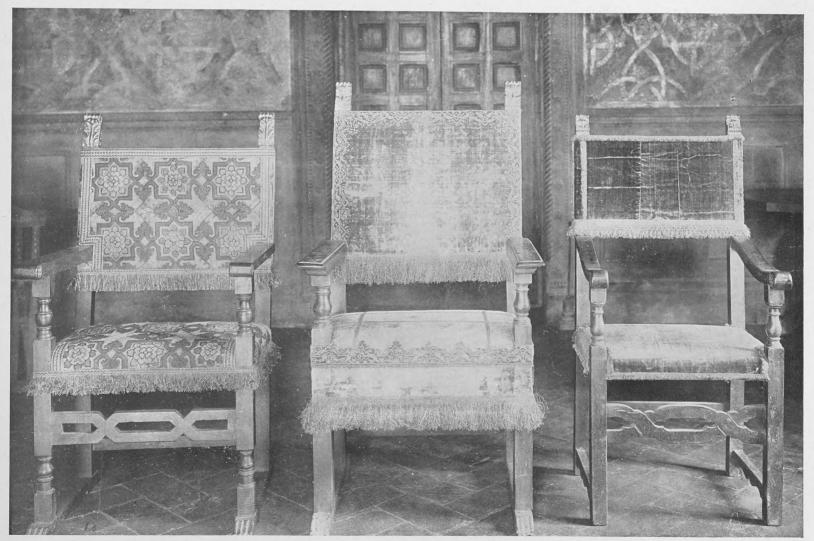




BOSTON, MUSEUM OF FINE ARTS, ARMCHAIRS, SIXTEENTH CENTURY

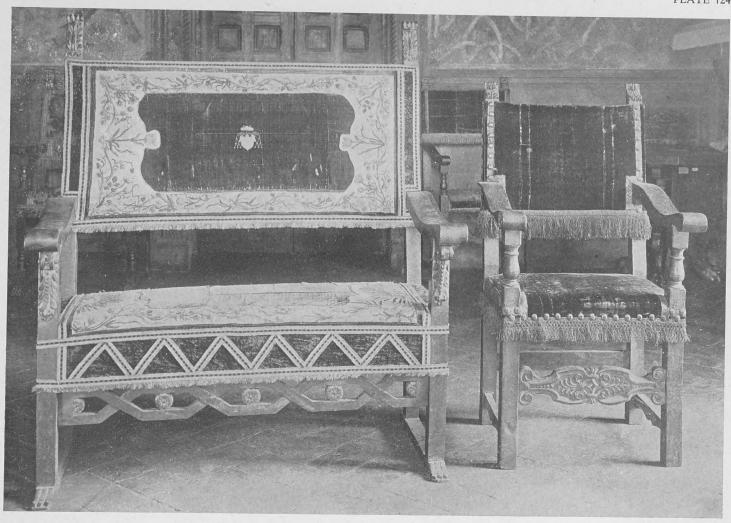






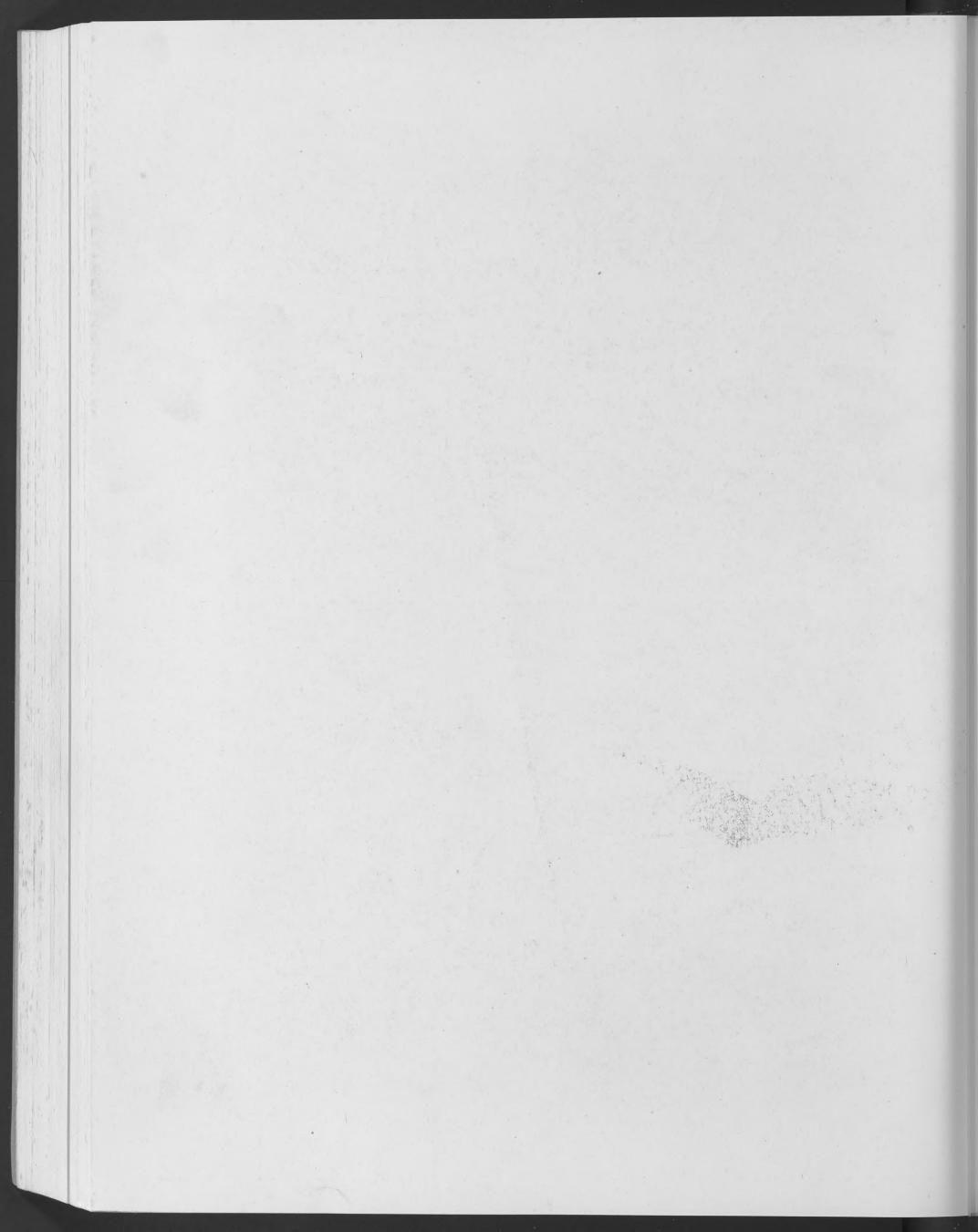
FLORENCE, VILLA PALMIERI, CHAIRS, SIXTEENTH CENTURY

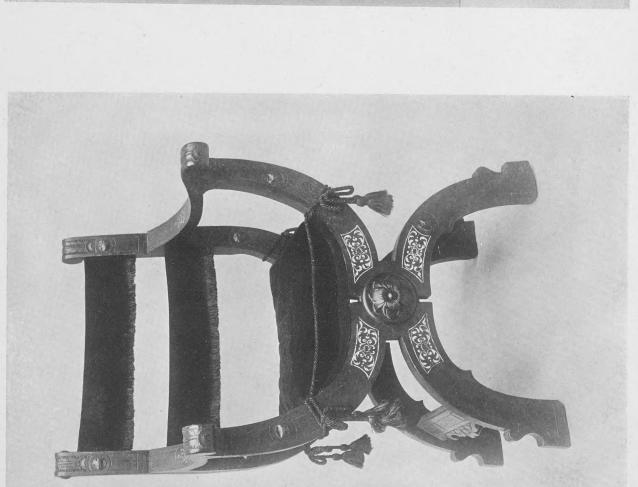


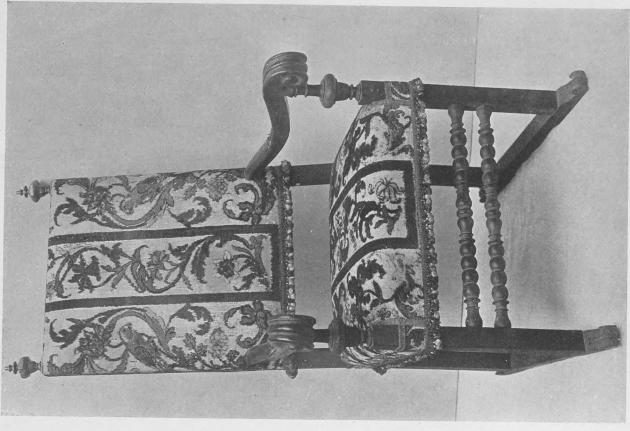




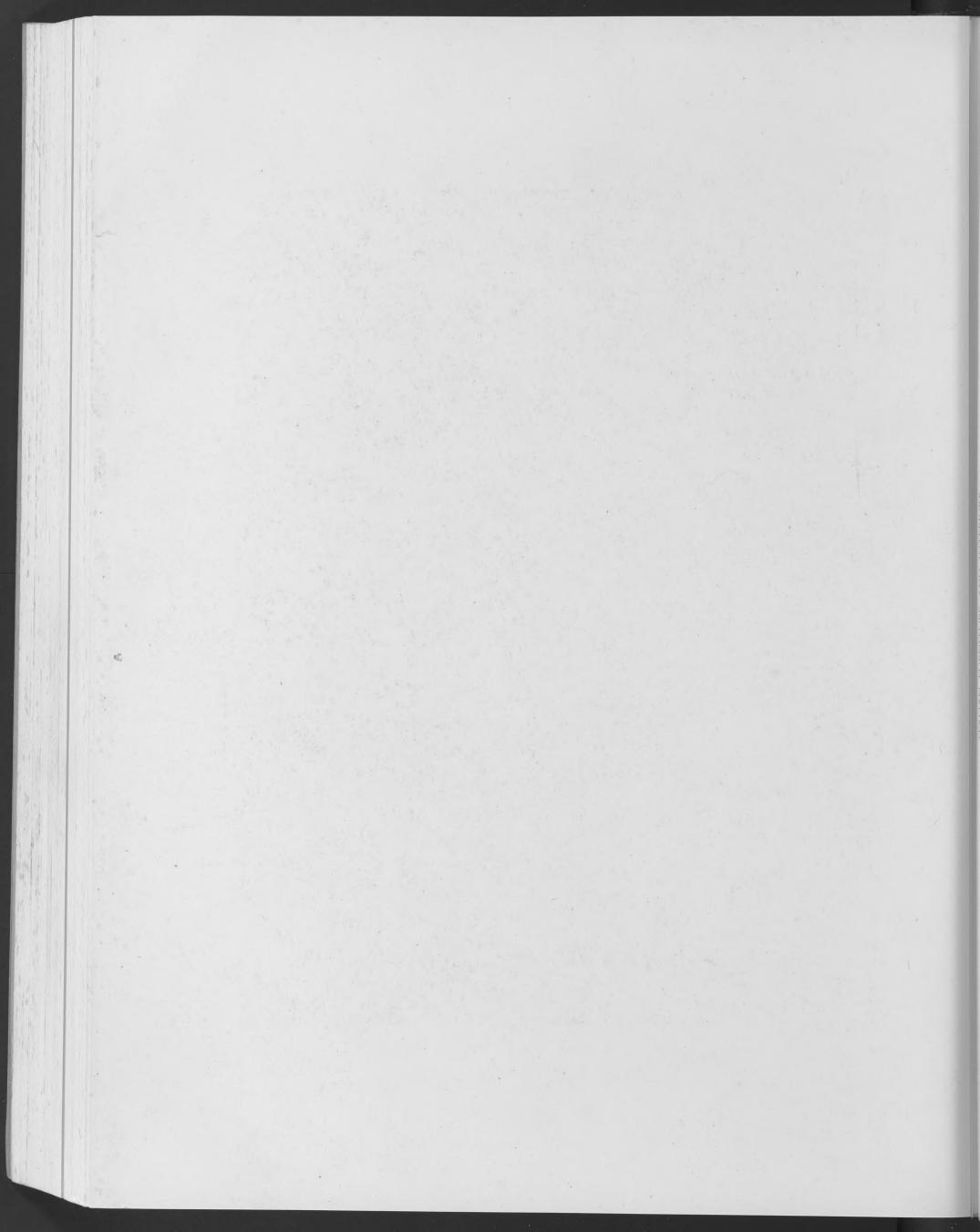
FLORENCE, VILLA PALMIERI, CHAIRS AND SETTEE, SIXTEENTH CENTURY

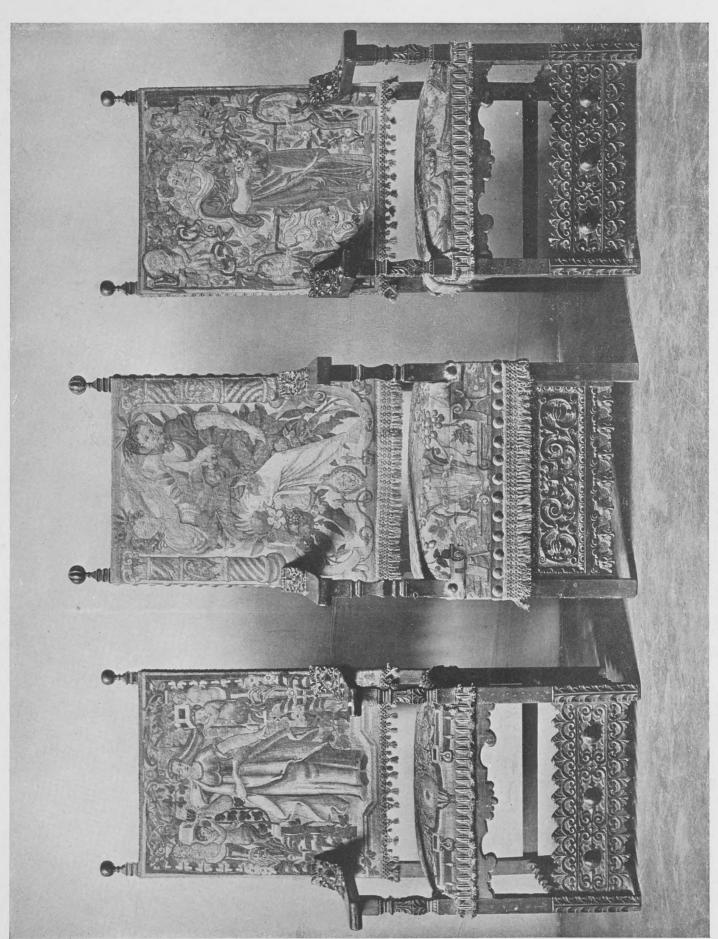




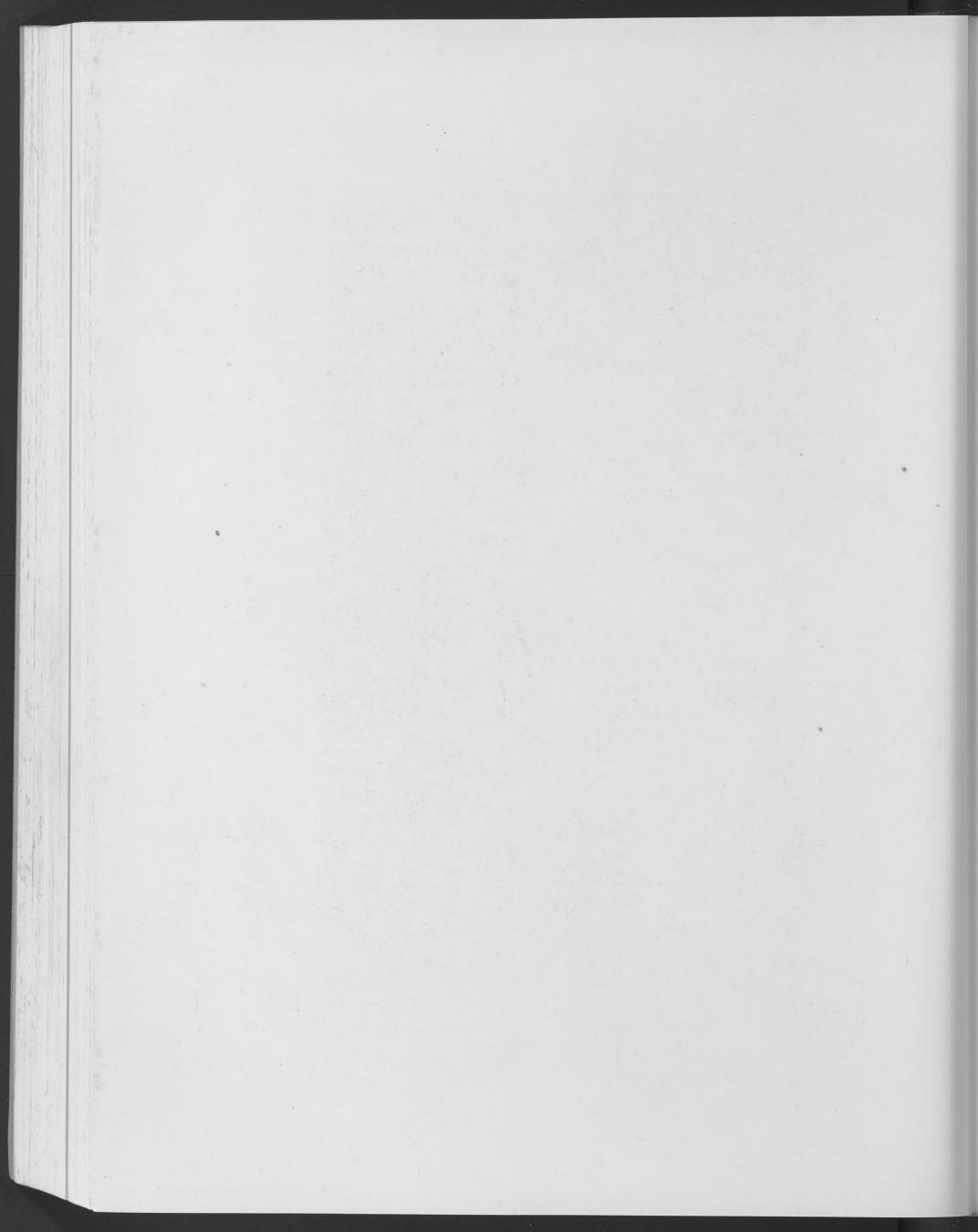


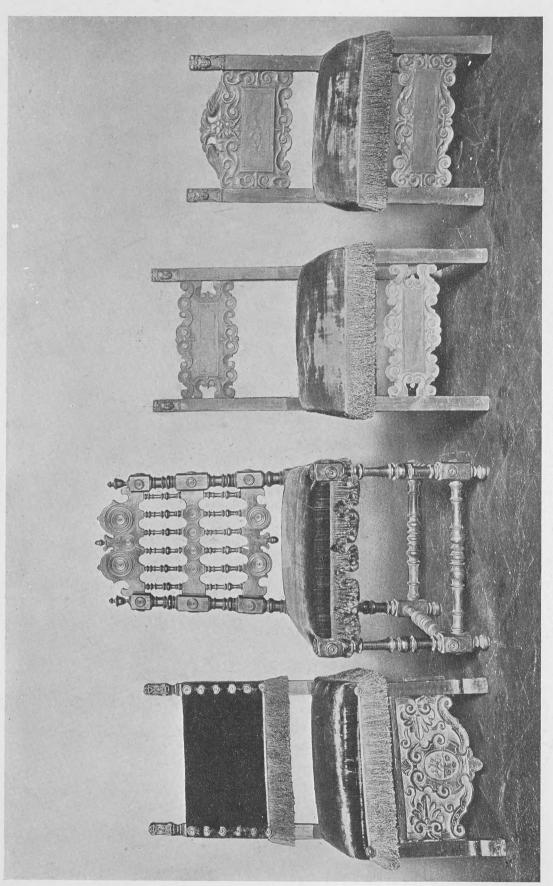
A NEW YORK, METROPOLITAN MUSEUM OF ART, DANTE CHAIR, SEVENTEENTH CENTURY B ARMCHAIR, SEVENTEENTH CENTURY





FLORENCE, VILLA PIA, ARMCHAIRS, SIXTEENTH CENTURY





FLORENCE, VILLA PALMIERI, CHAIRS, SIXTEENTH CENTURY

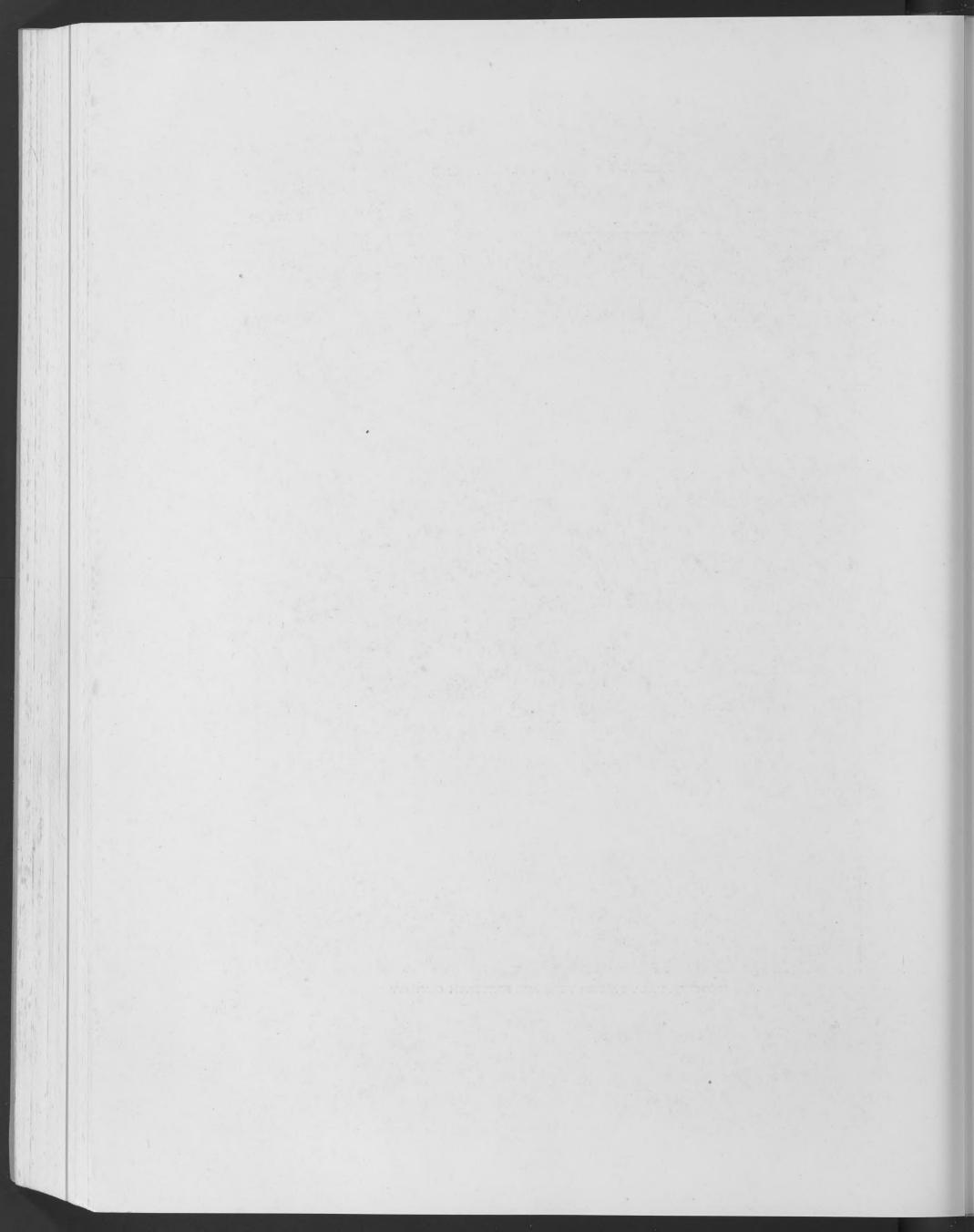


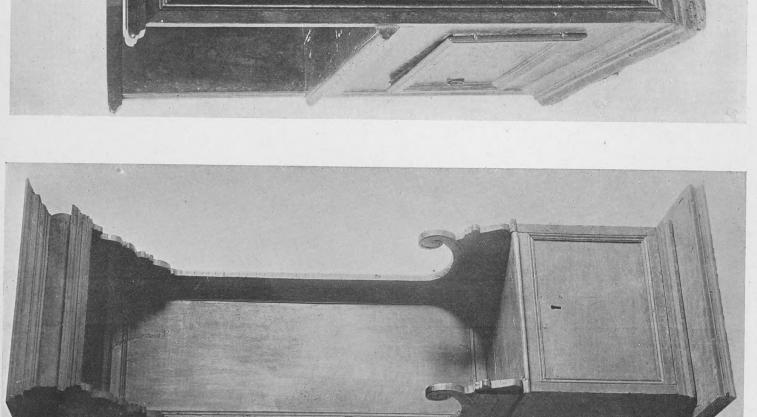
## ITALIAN FURNITURE AND INTERIORS

PLATE 129



FLORENCE, VILLA PALMIERI, THRONE, SIXTEENTH CENTURY



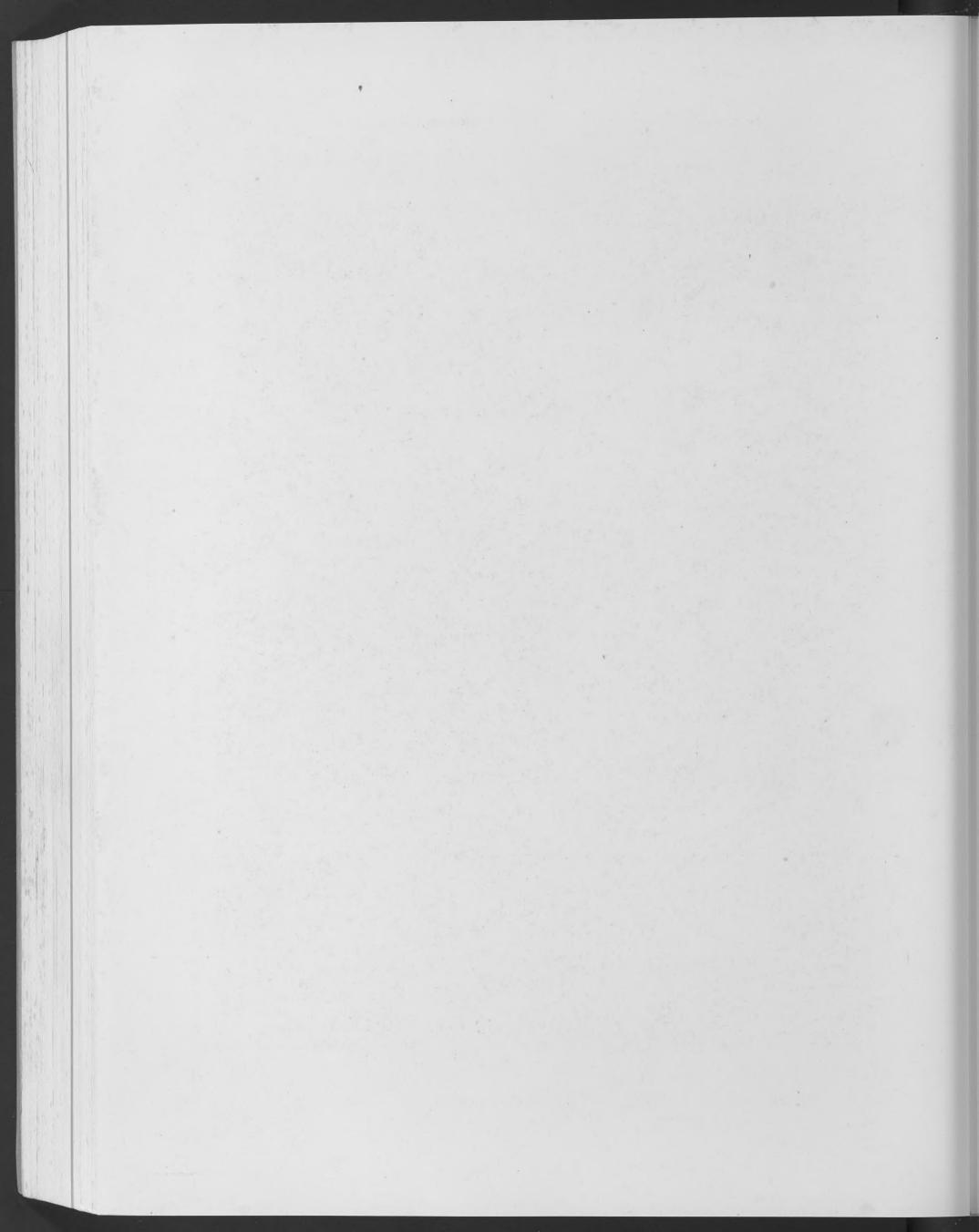


CANOPIED STATE CHAIR, FIFTEENTH CENTURY



HIGH BACKED CHAIR, FIFTEENTH CENTURY

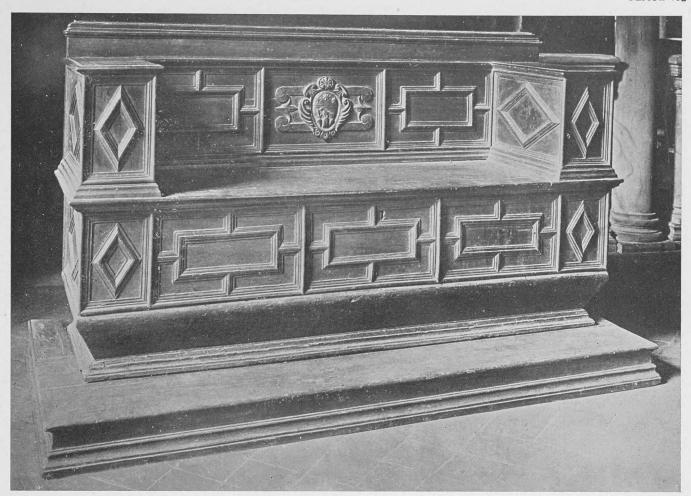
ENCLOSED CHAIR, FIFTEENTH CENTURY FLORENCE, DAVANZATI PALACE





FLORENCE, DAVANZATI PALACE, LARGE THRONE, FIFTEENTH CENTURY

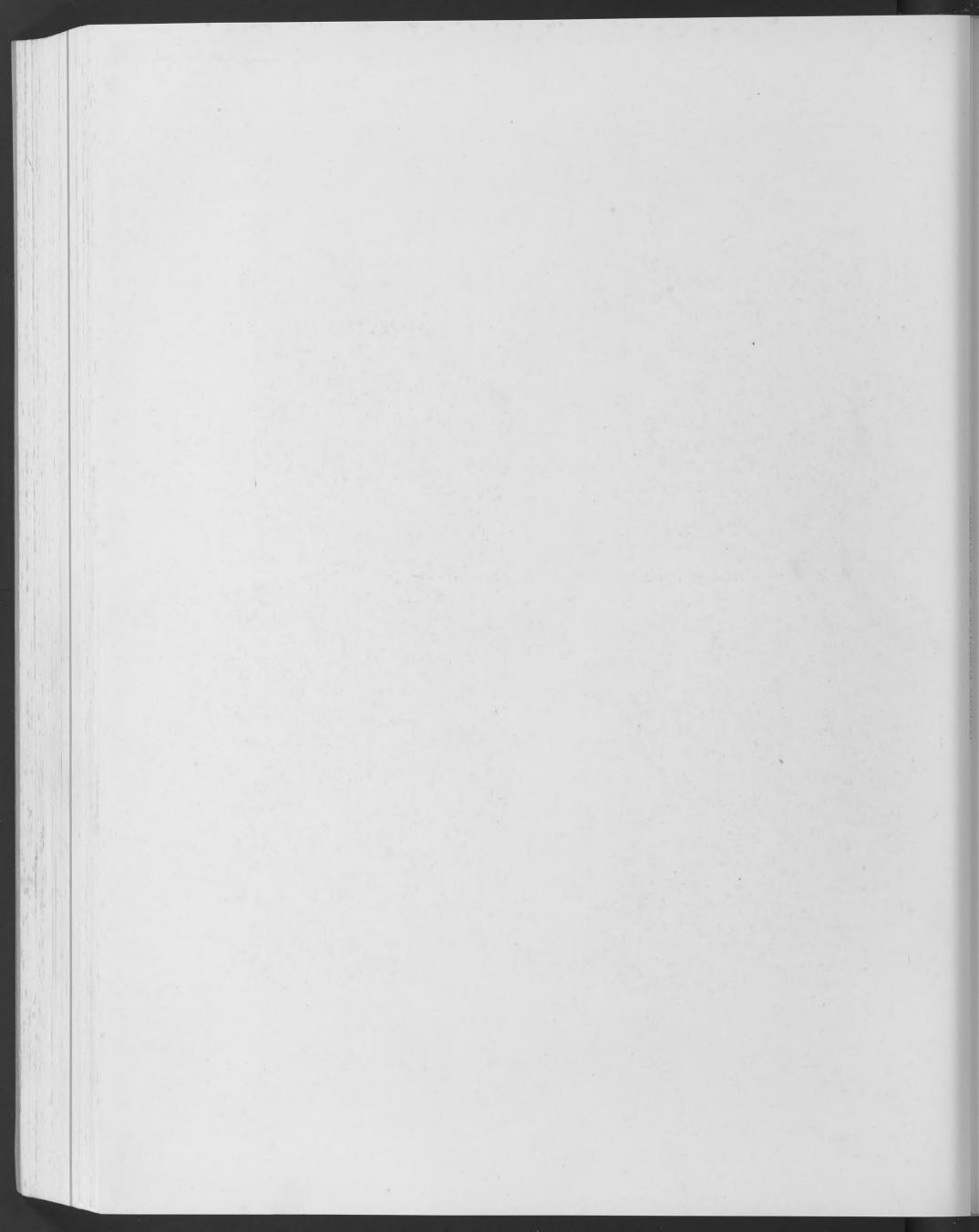


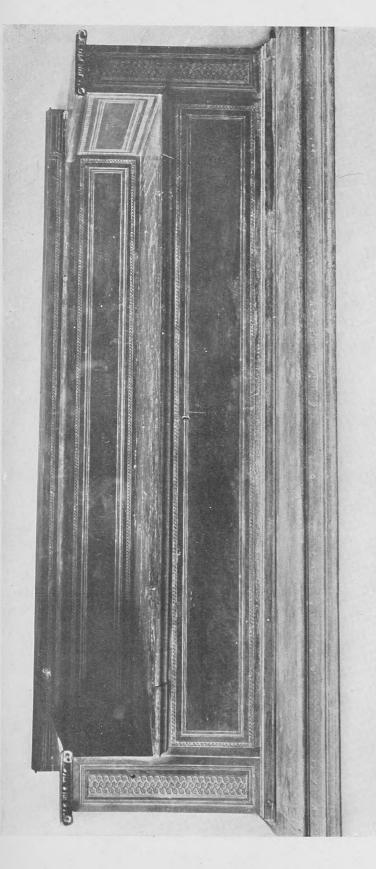


FLORENCE, VILLA PALMIERI, HALL SEAT, FIFTEENTH CENTURY

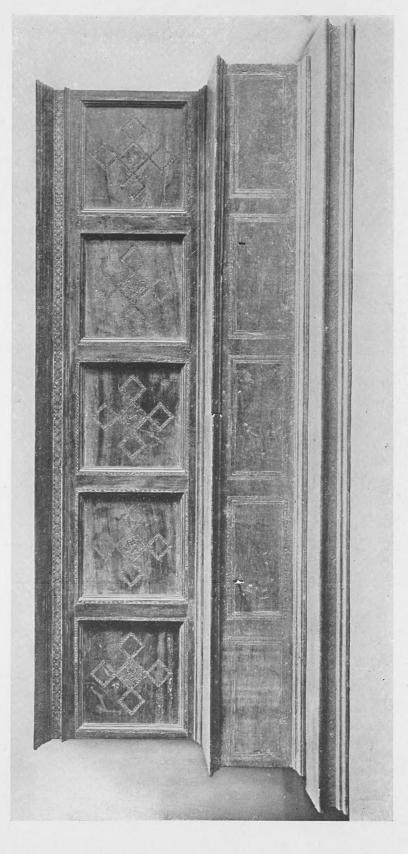


FLORENCE, DAVANZATI PALACE, HANGING HATRACK, SIXTEENTH CENTURY

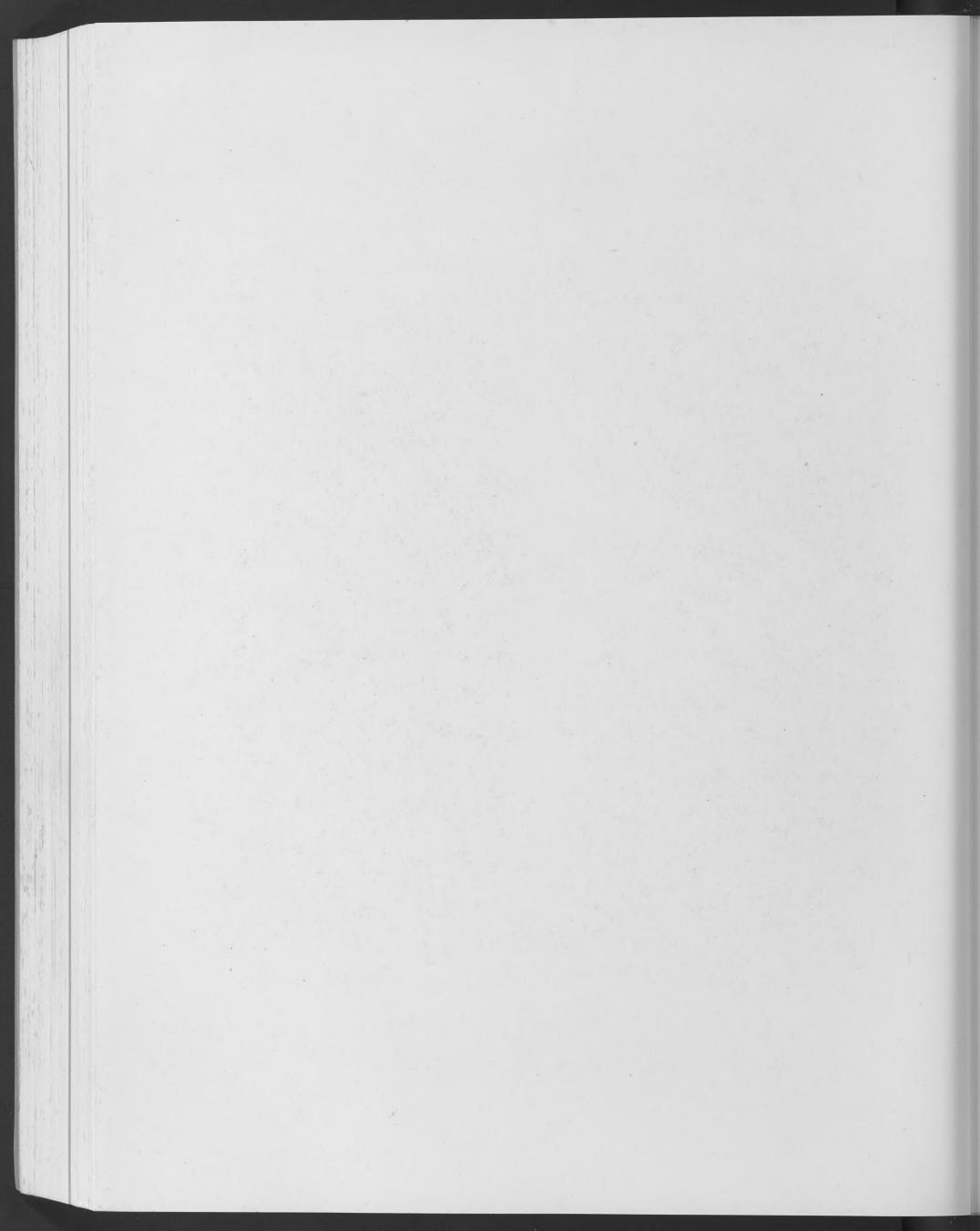


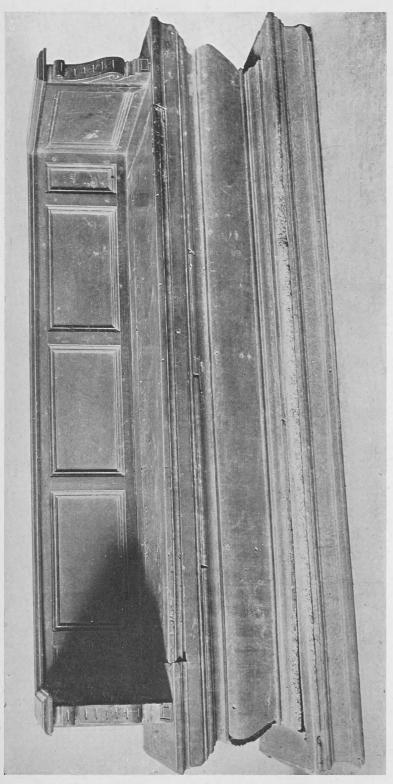


FLORENTINE INLAID BENCH, FIFTEENTH CENTURY

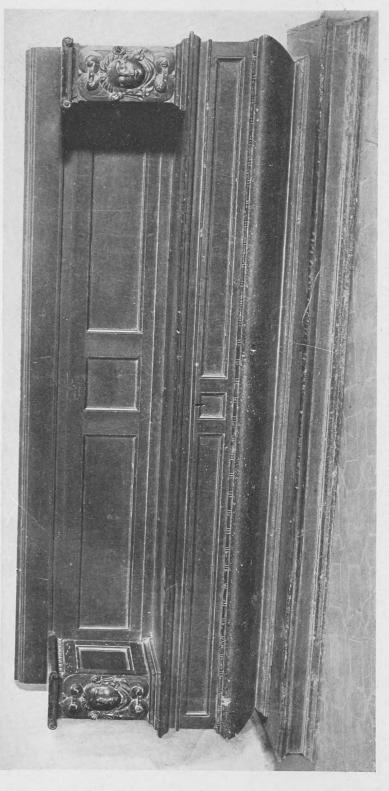


FLORENTINE INLAID BENCH, SIXTEENTH CENTURY FLORENCE, DAVANZATI PALACE

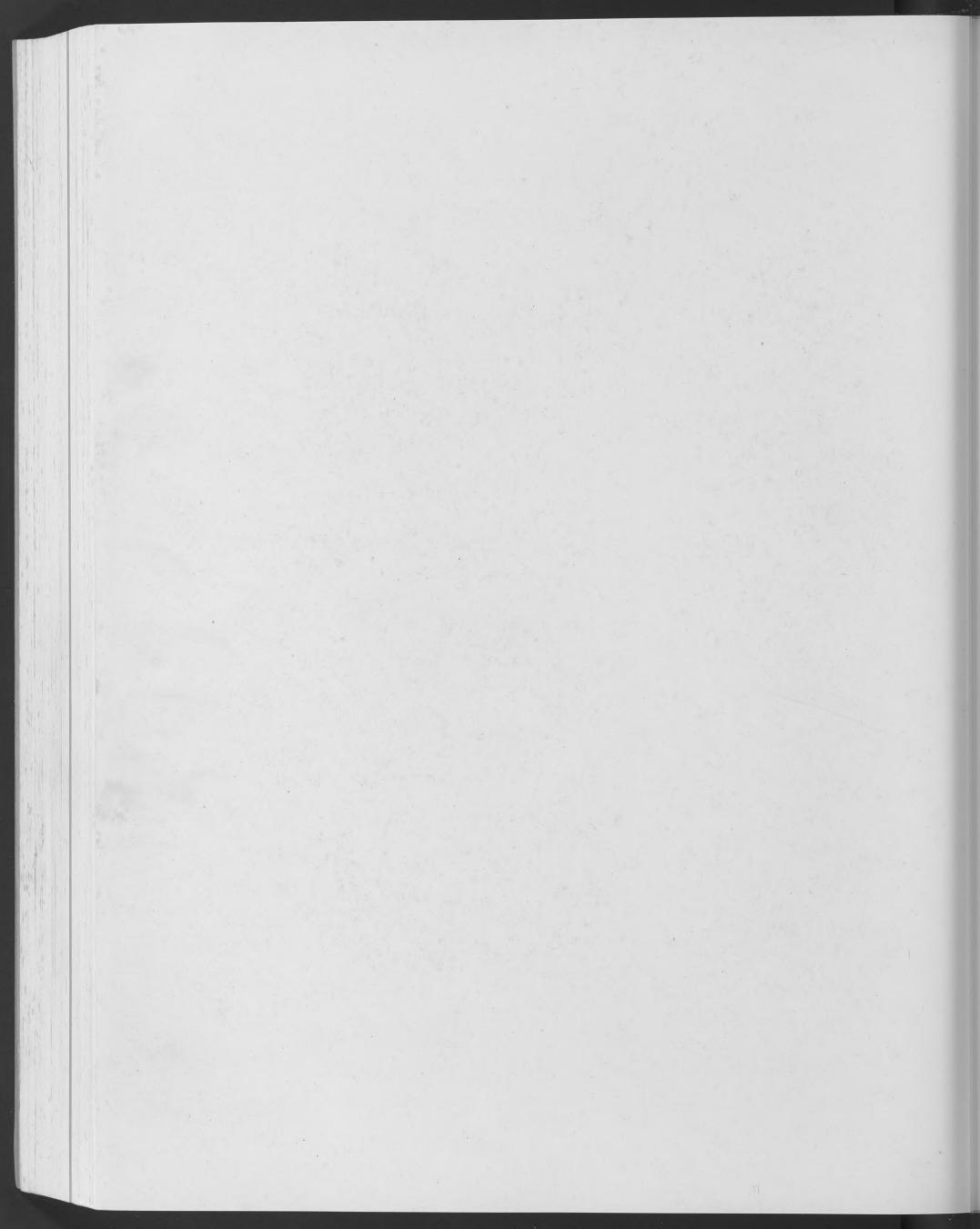


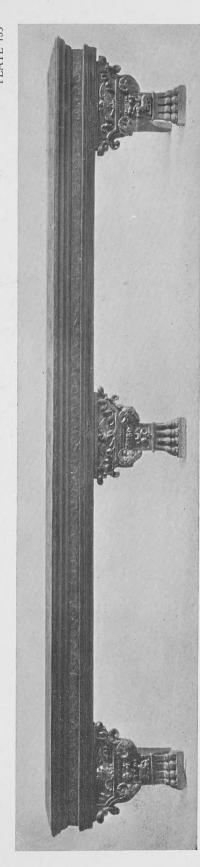


FLORENTINE WALNUT BOX BENCH, SIXTEENTH CENTURY

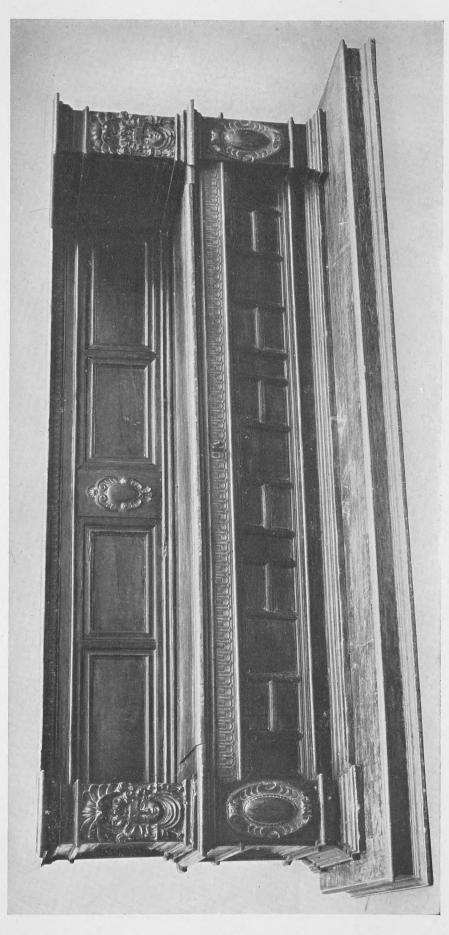


TUSCAN WALNUT BENCH, SIXTEENTH CENTURY
FLORENCE, DAVANZATI PALACE

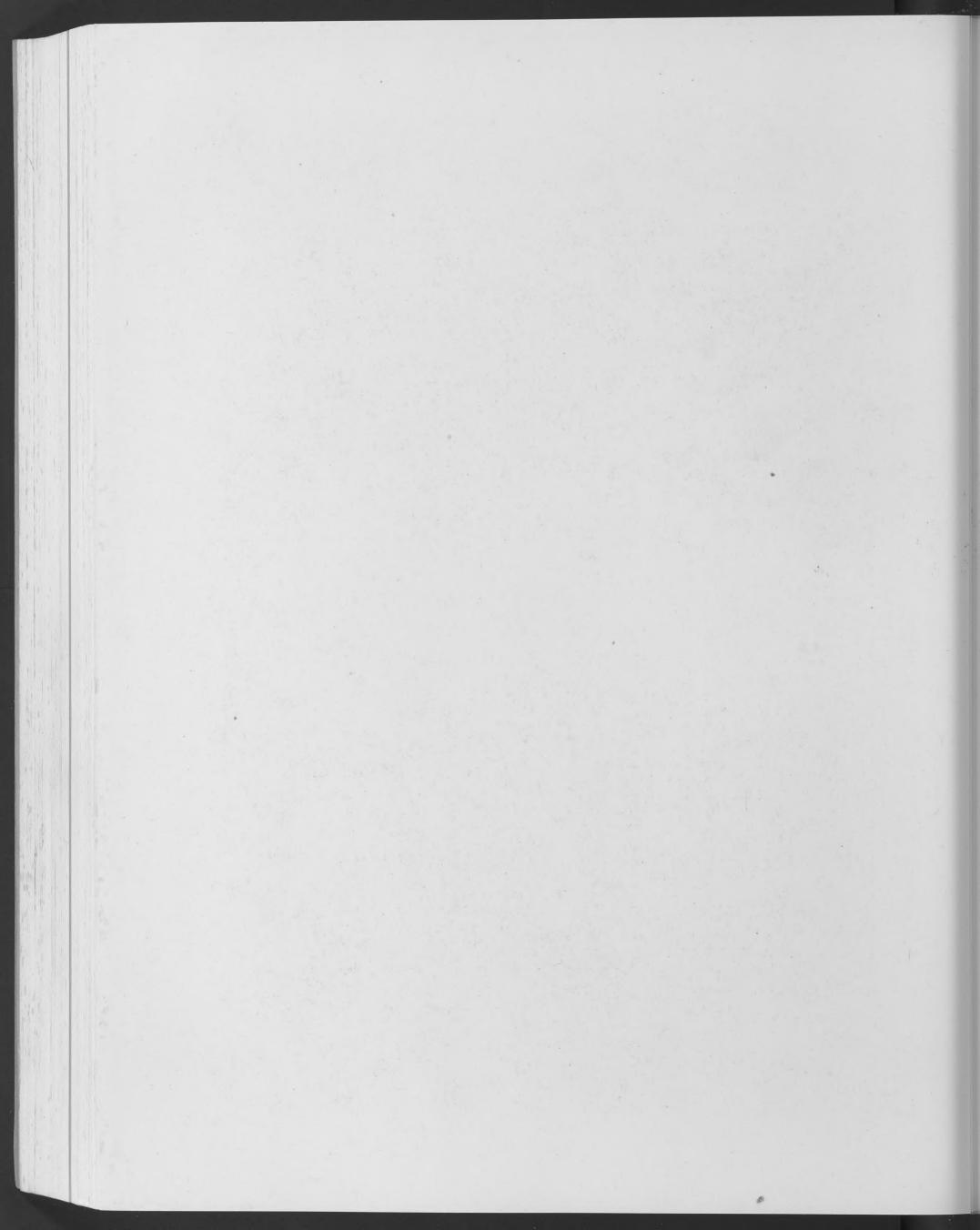




FLORENCE, DAVANZATI PALACE, GUARD-HOUSE BENCH, FIFTEENTH CENTURY



NEW YORK, METROPOLITAN MUSEUM OF ART, CARVED BENCH, SIXTEENTH CENTURY

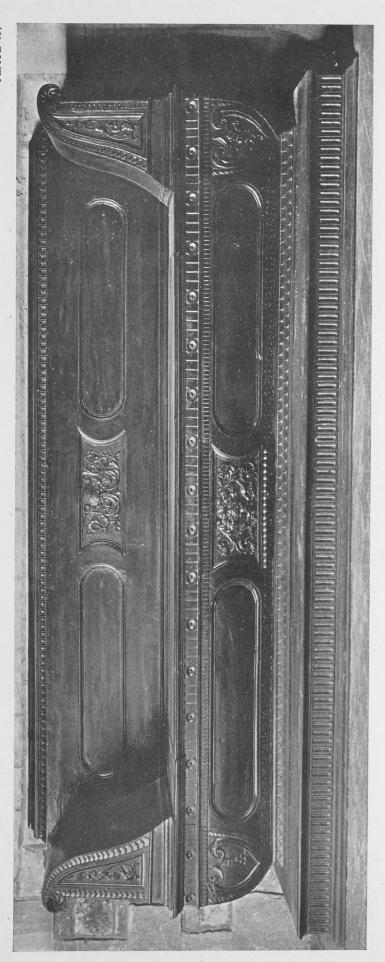


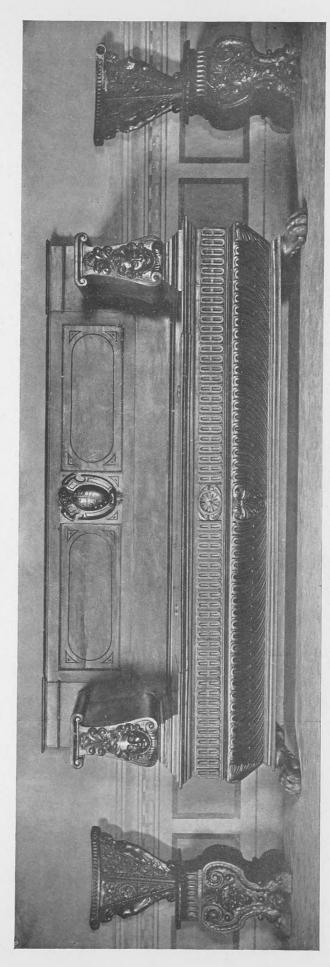




FLORENCE, DAVANZATI PALACE, BENCHES, SIXTEENTH CENTURY







FLORENCE, NATIONAL MUSEUM, BENCHES, SIXTEENTH CENTURY

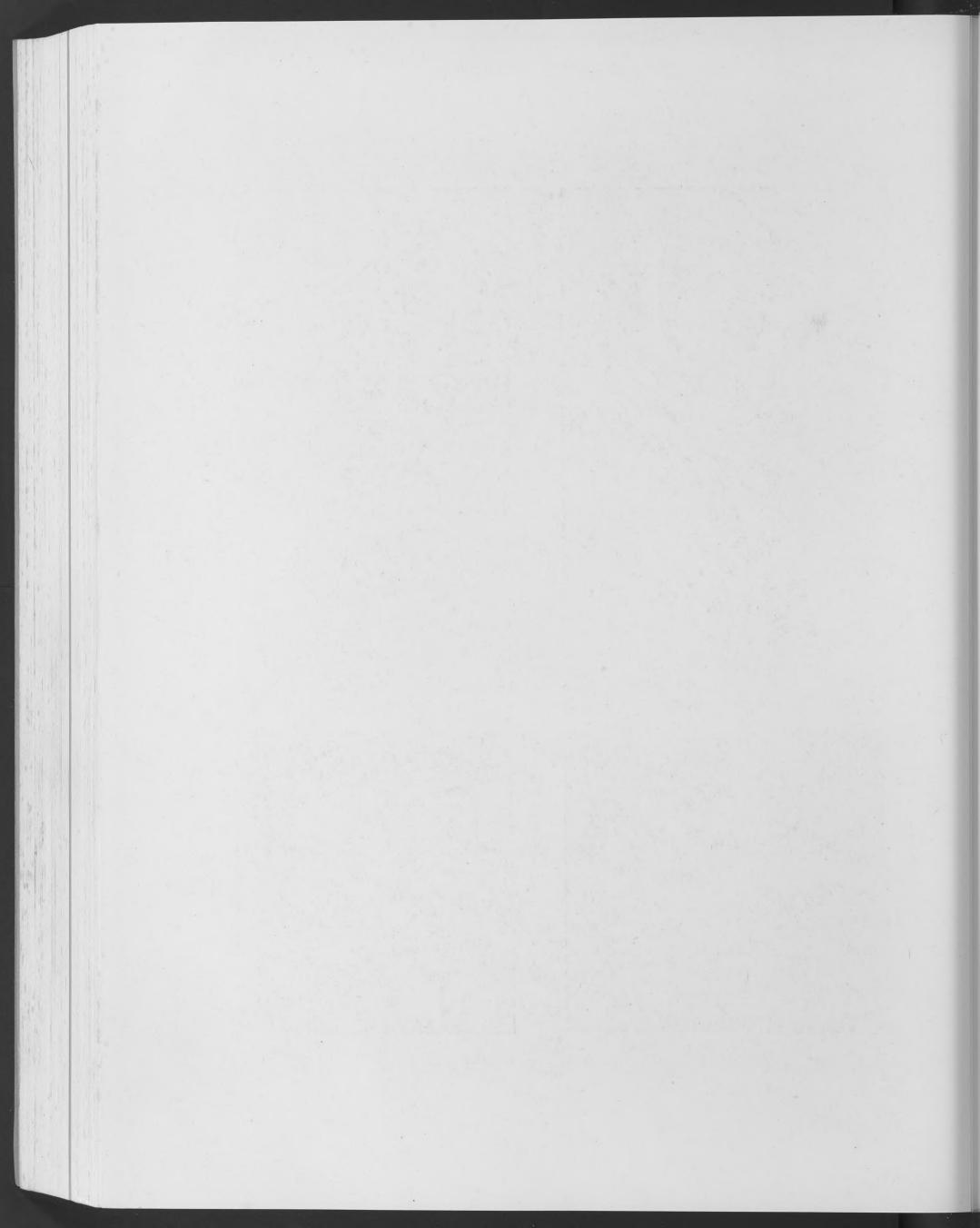


PLATE 138

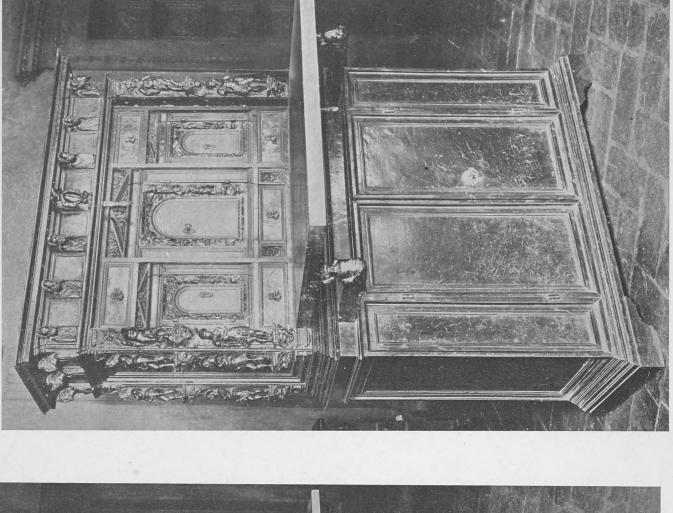


FLORENCE, DAVANZATI PALACE, TUSCAN WALNUT BENCH, SIXTEENTH CENTURY



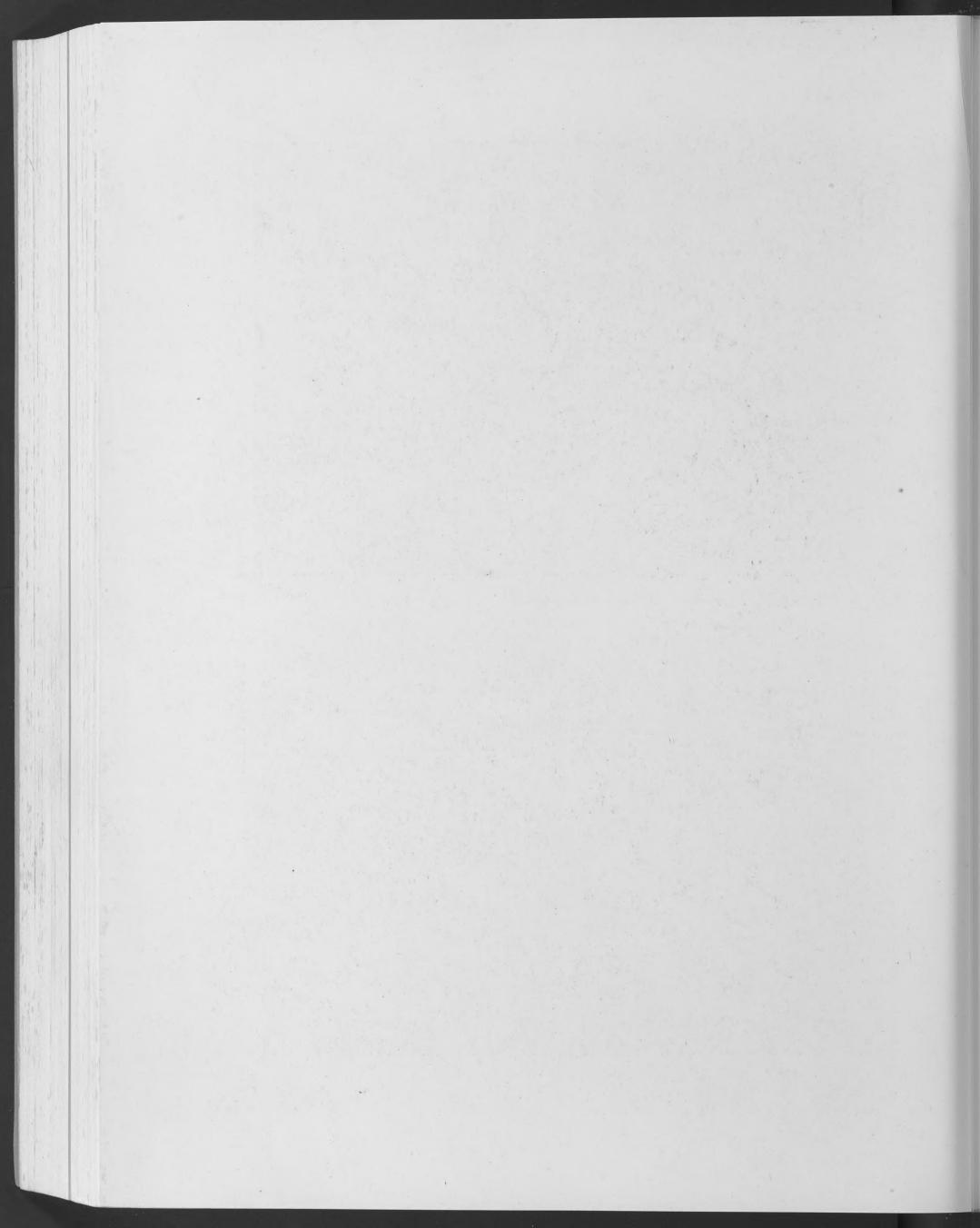
NEW YORK, METROPOLITAN MUSEUM OF ART, FLORENTINE BENCH, SIXTEENTH CENTUTY

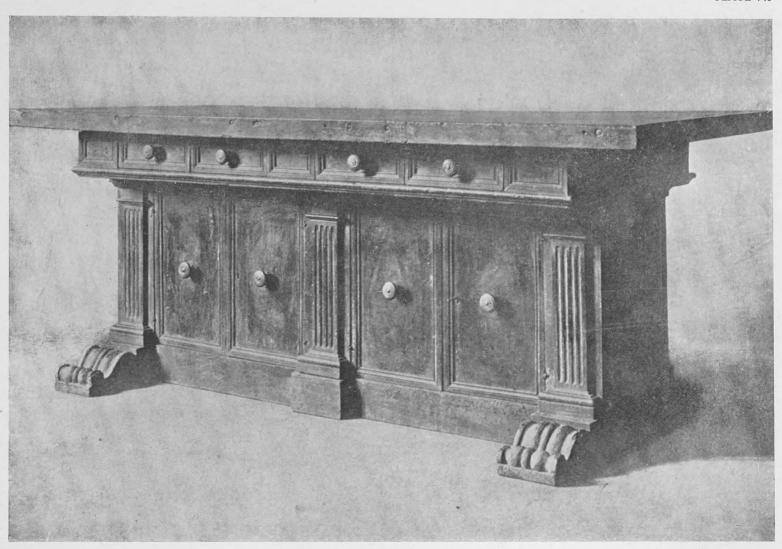






FLORENCE, VILLA PALMIERI, WRITING CABINETS, SIXTEENTH CENTURY

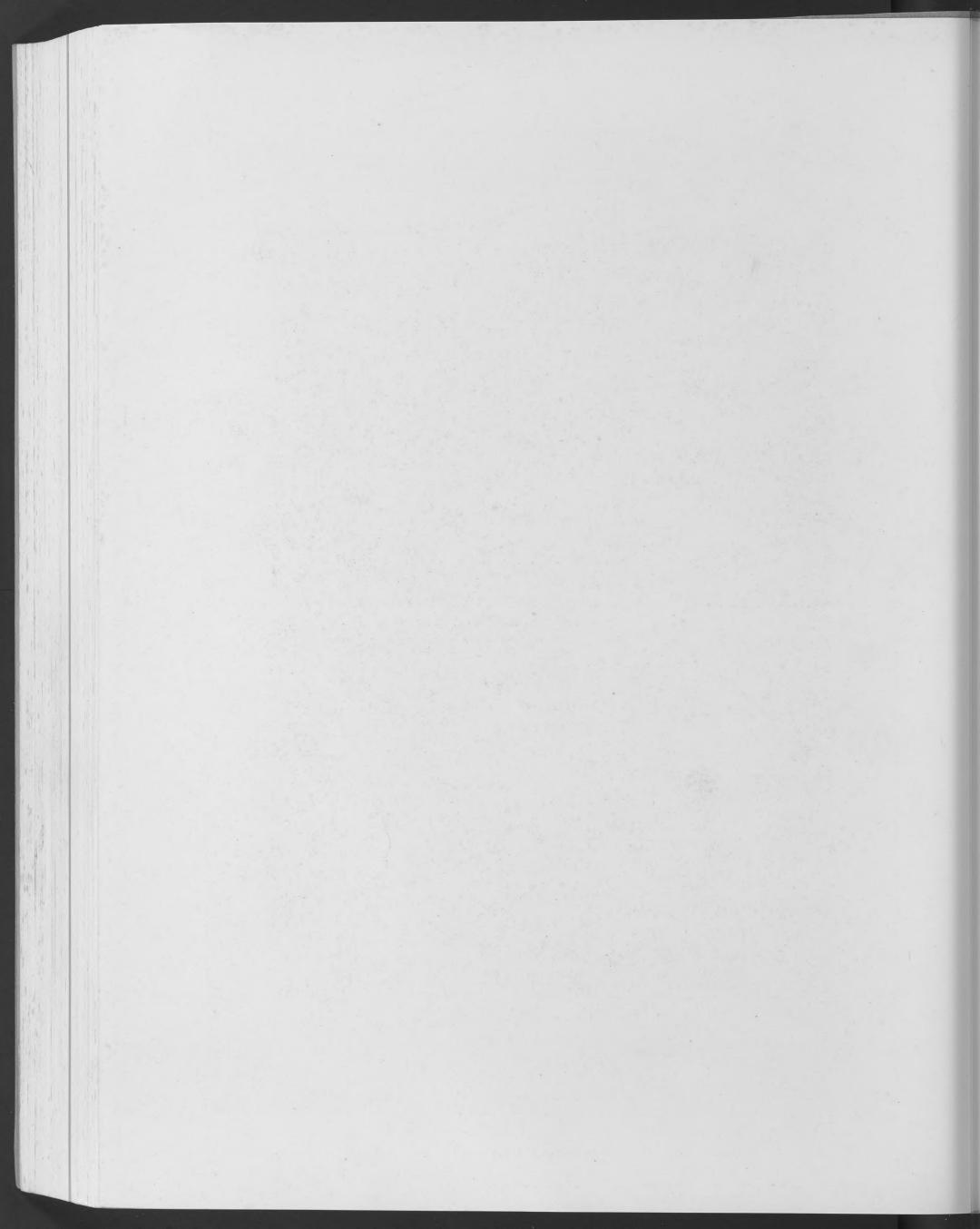


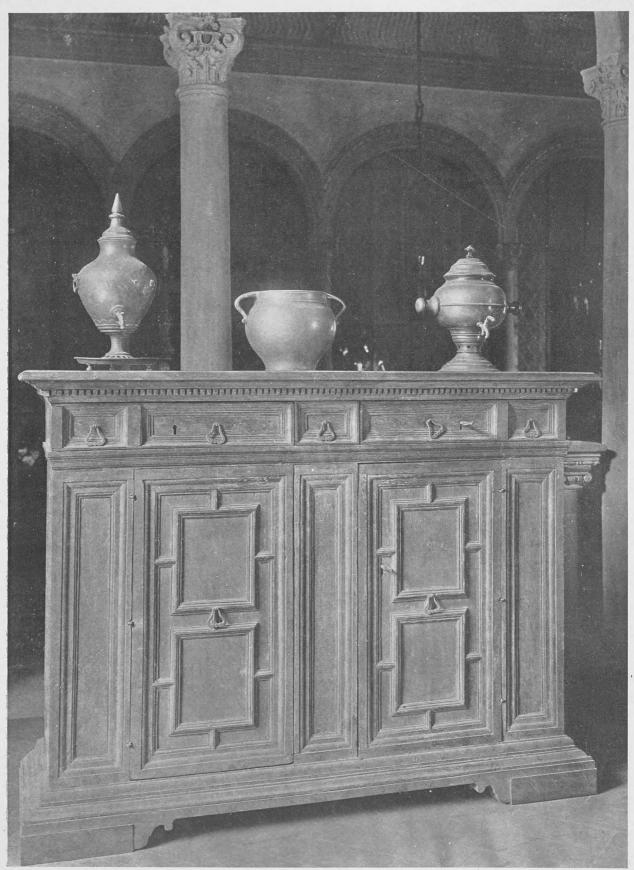


TUSCAN WALNUT CABINET TABLE, SIXTEENTH CENTURY

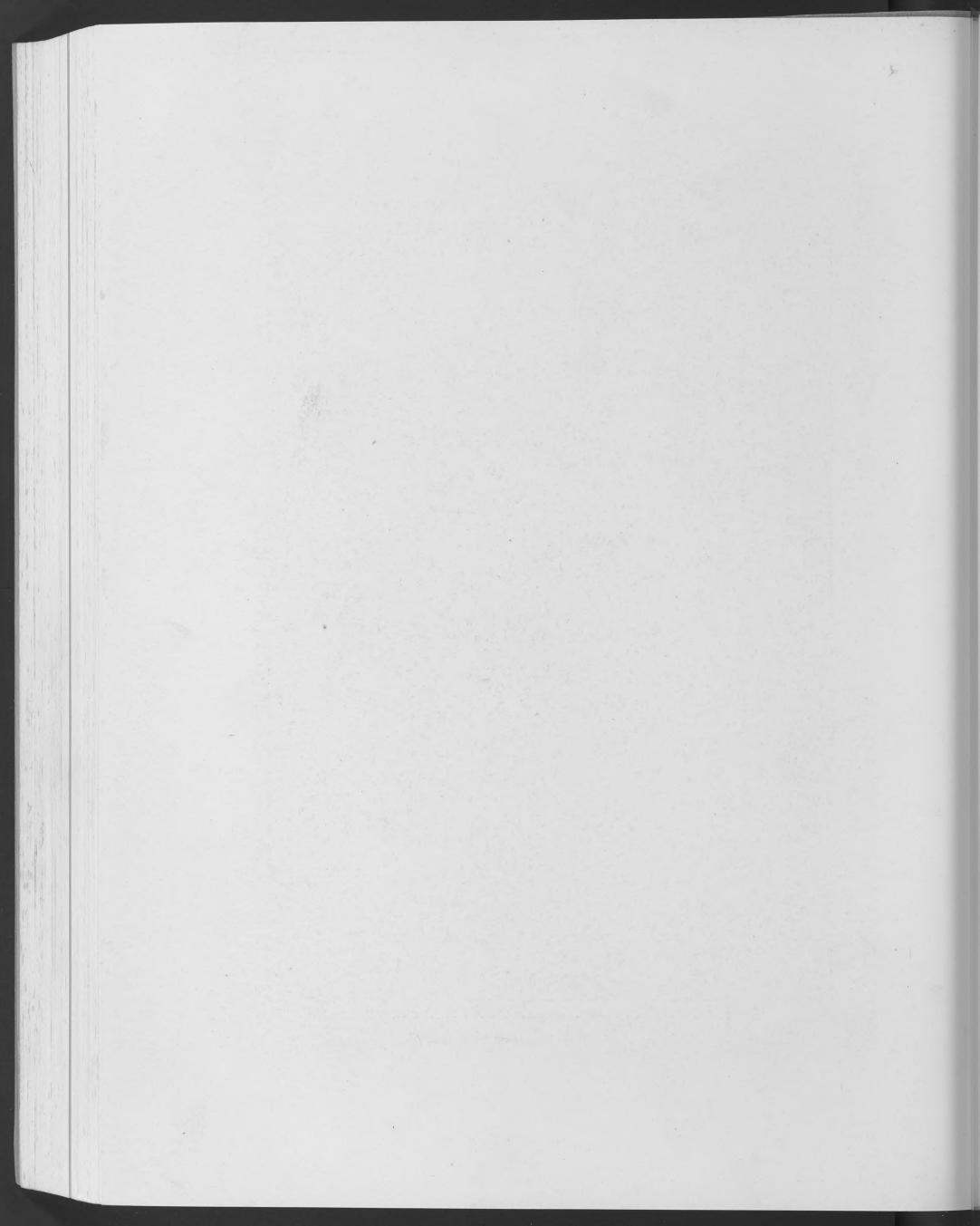


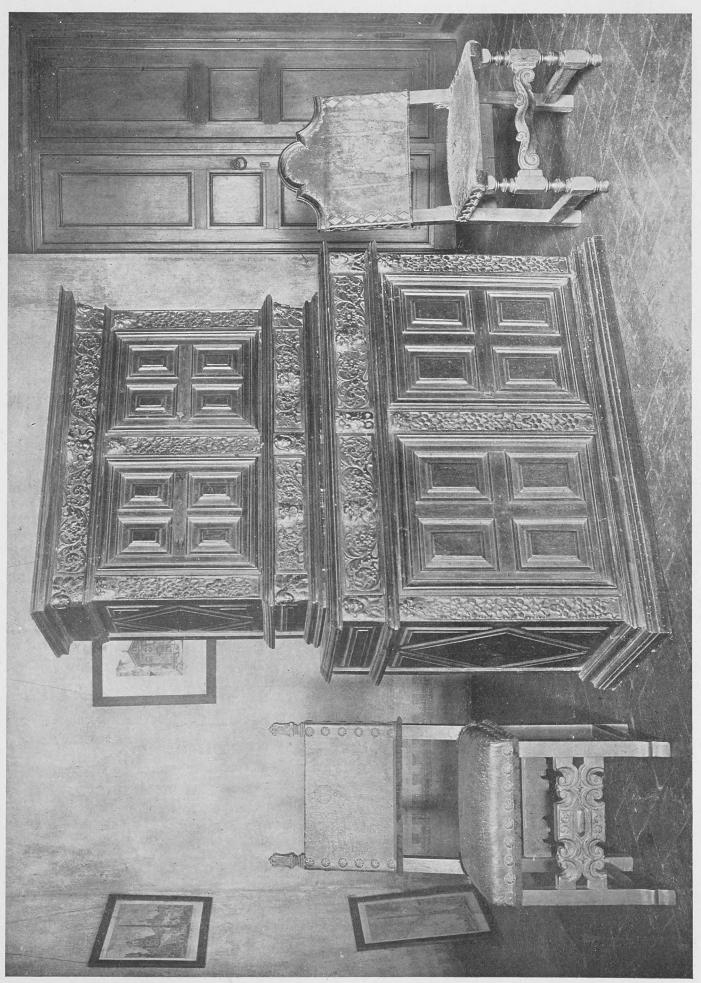
FLORENCE VILLA PIA



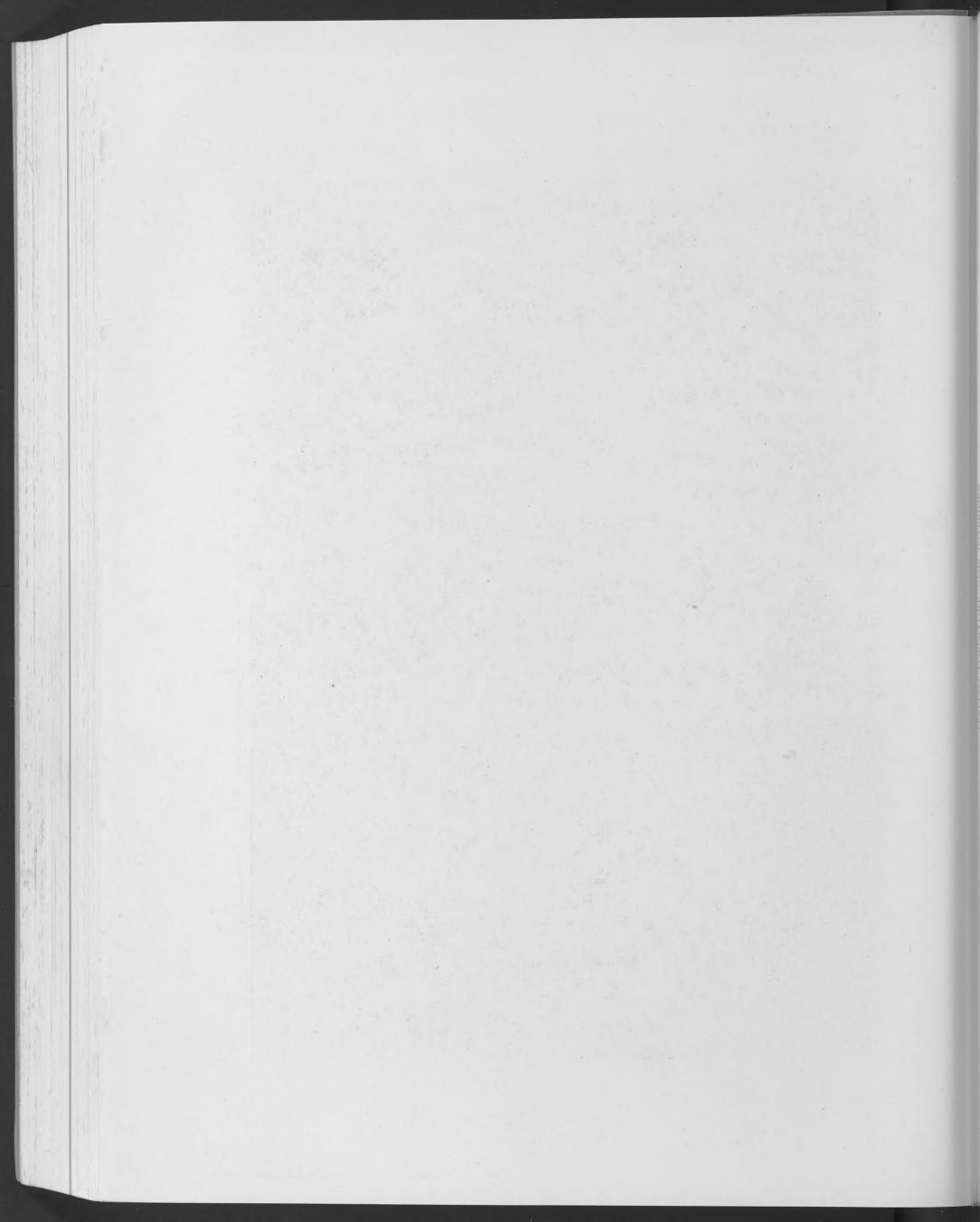


FLORENCE, VILLA PALMIERI, CABINET, LATE FIFTEENTH CENTURY



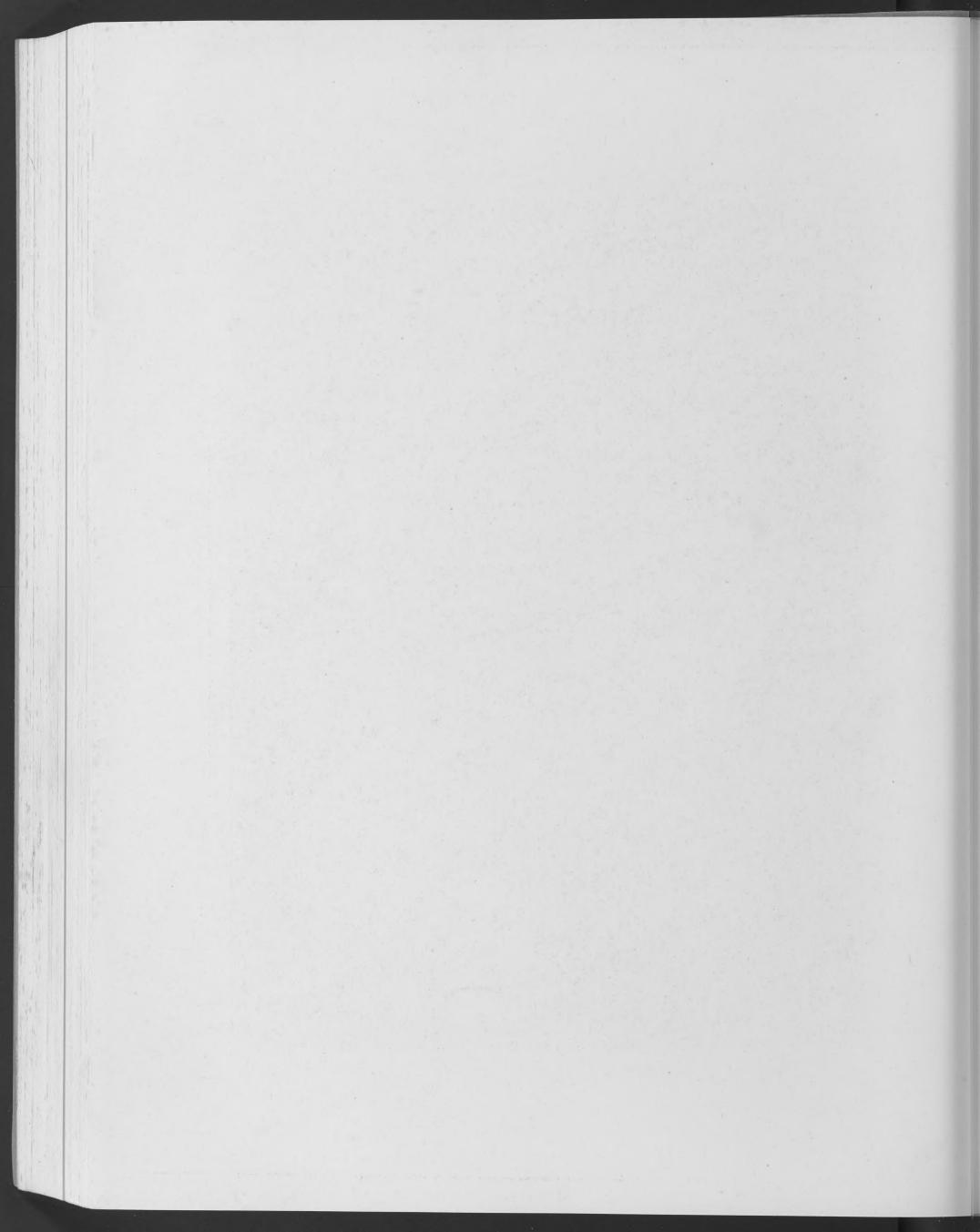


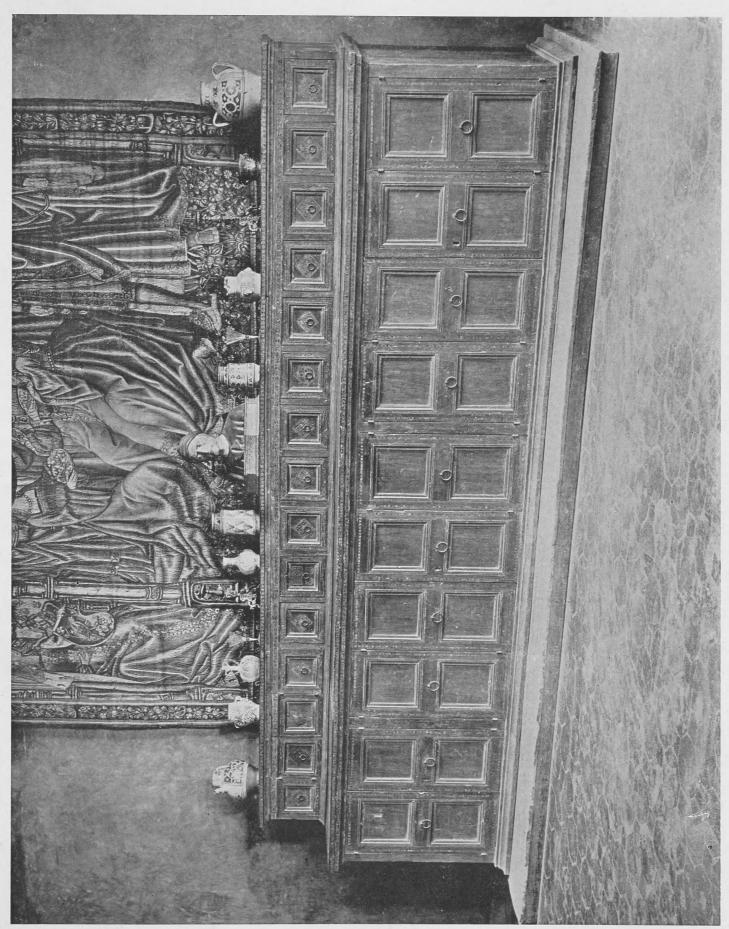
FLORENCE, VILLA PALMIERI, CABINET AND CHAIRS, SIXTEENTH CENTURY



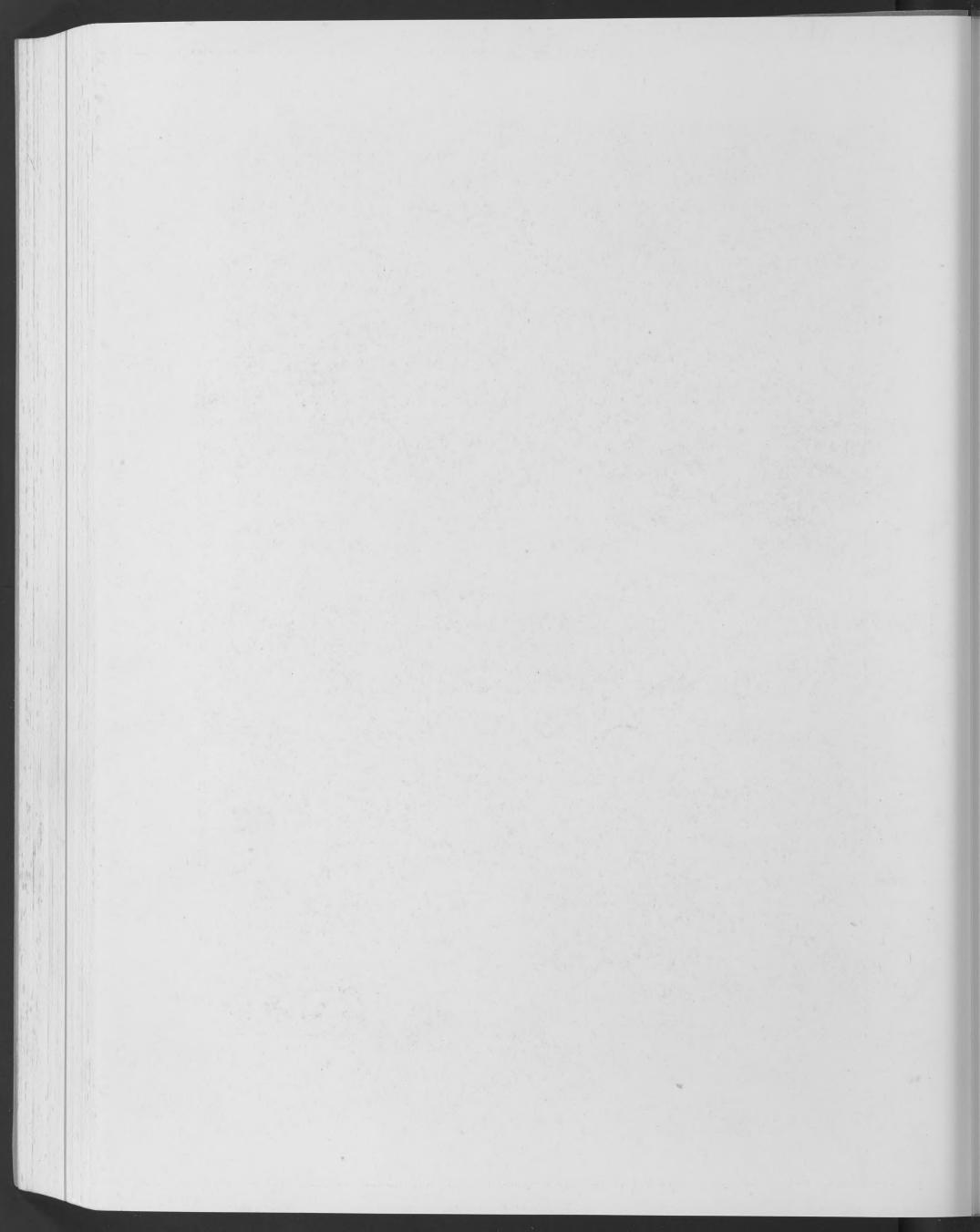


FLORENCE, DAVANZATI PALACE, CABINET, FIFTEENTH CENTURY





FLORENCE, DAVANZATI PALACE, TUSCAN SACRISTY CUPBOARD, FOURTEENTH CENTURY







FLORENCE, DAVANZATI PALACE, WALNUT CABINETS, SIXTEENTH CENTURY

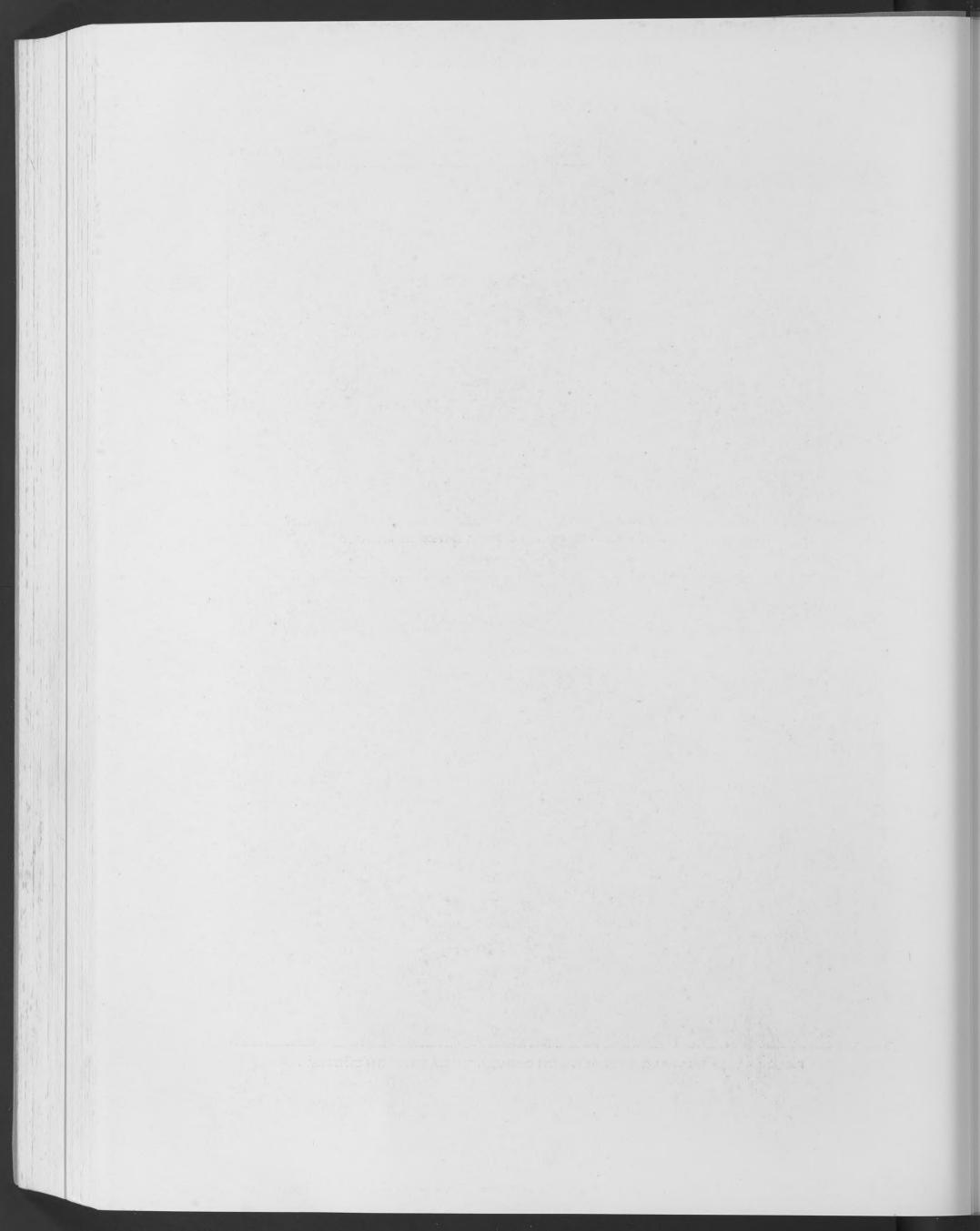




FLORENCE, DAVANZATI PALACE, BOLOGNESE CABINET, SIXTEENTH CENTURY



FLORENCE, VILLA PALMIERI, CABINET, FIFTEENTH CENTURY, CHAIRS, SIXTEENTH CENTURY

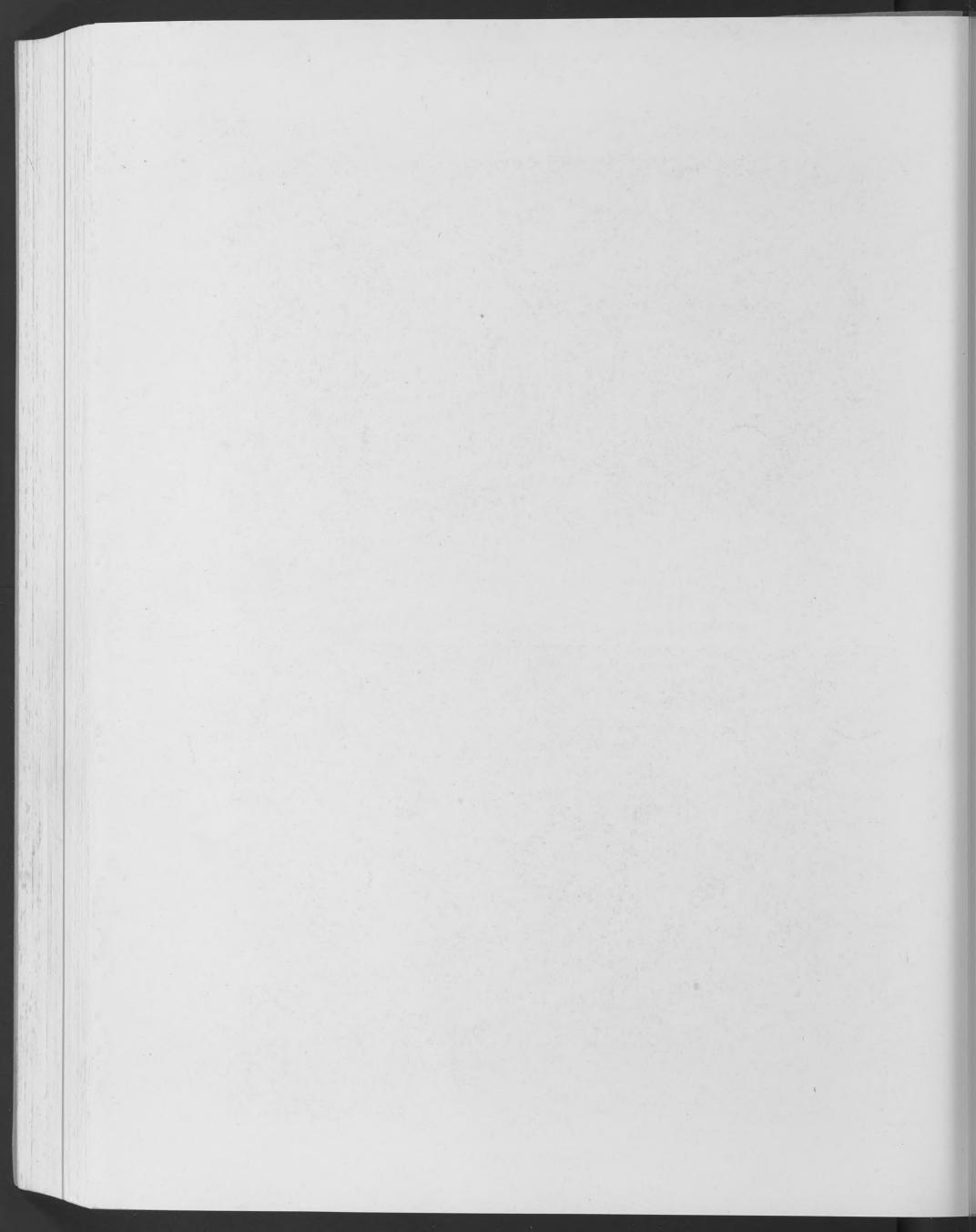


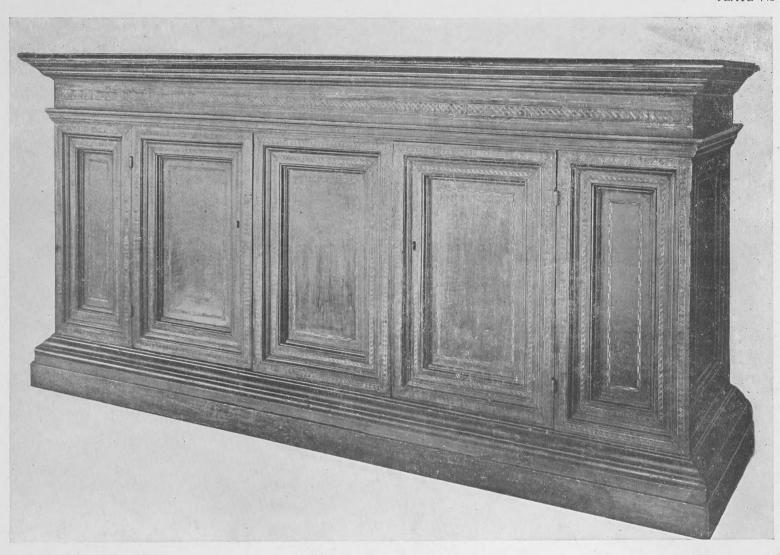


FLORENTINE WRITING CABINET, SIXTEENTH CENTURY



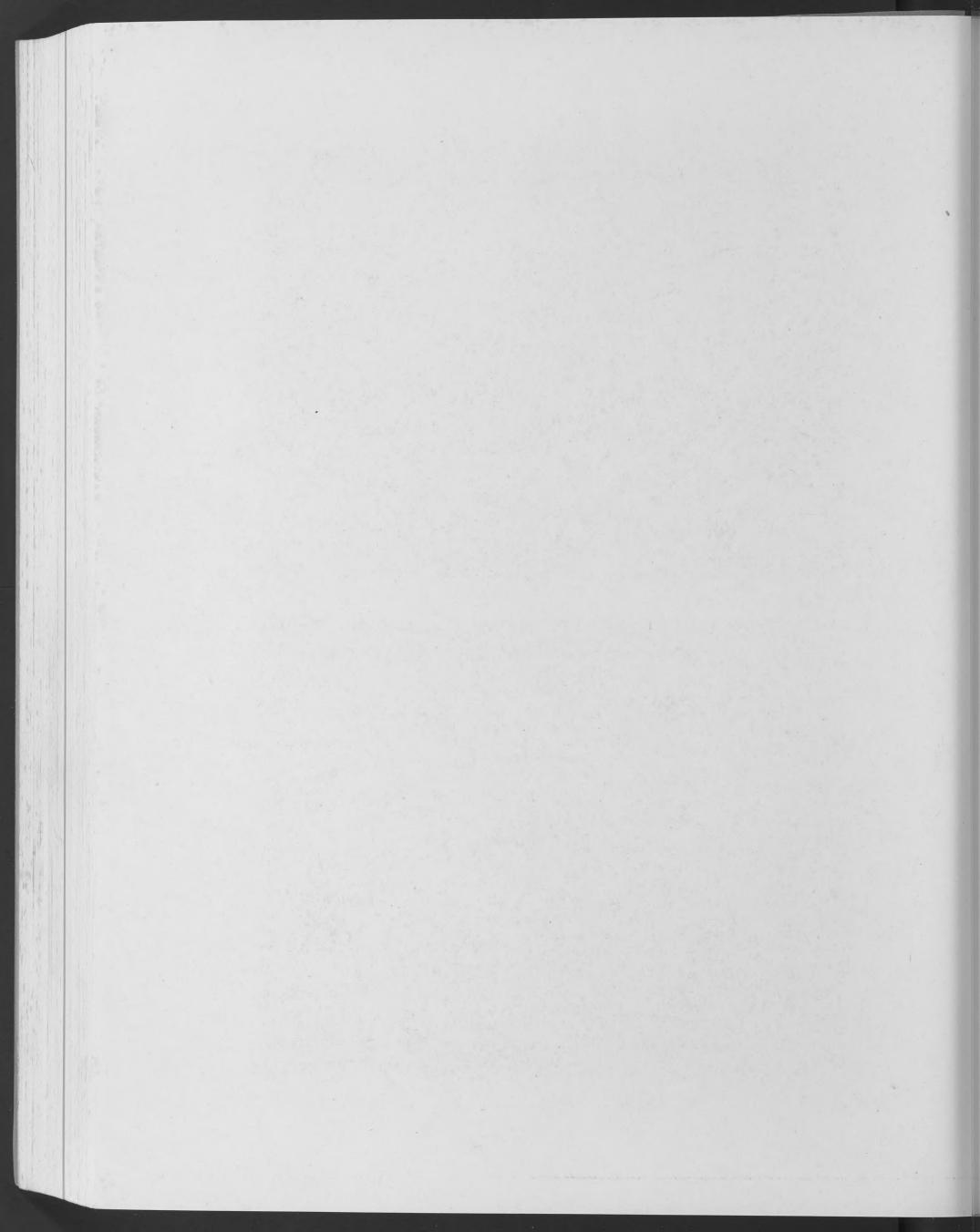
WALNUT CABINET, FIFTEENTH CENTURY
FLORENCE, DAVANZATI PALACE







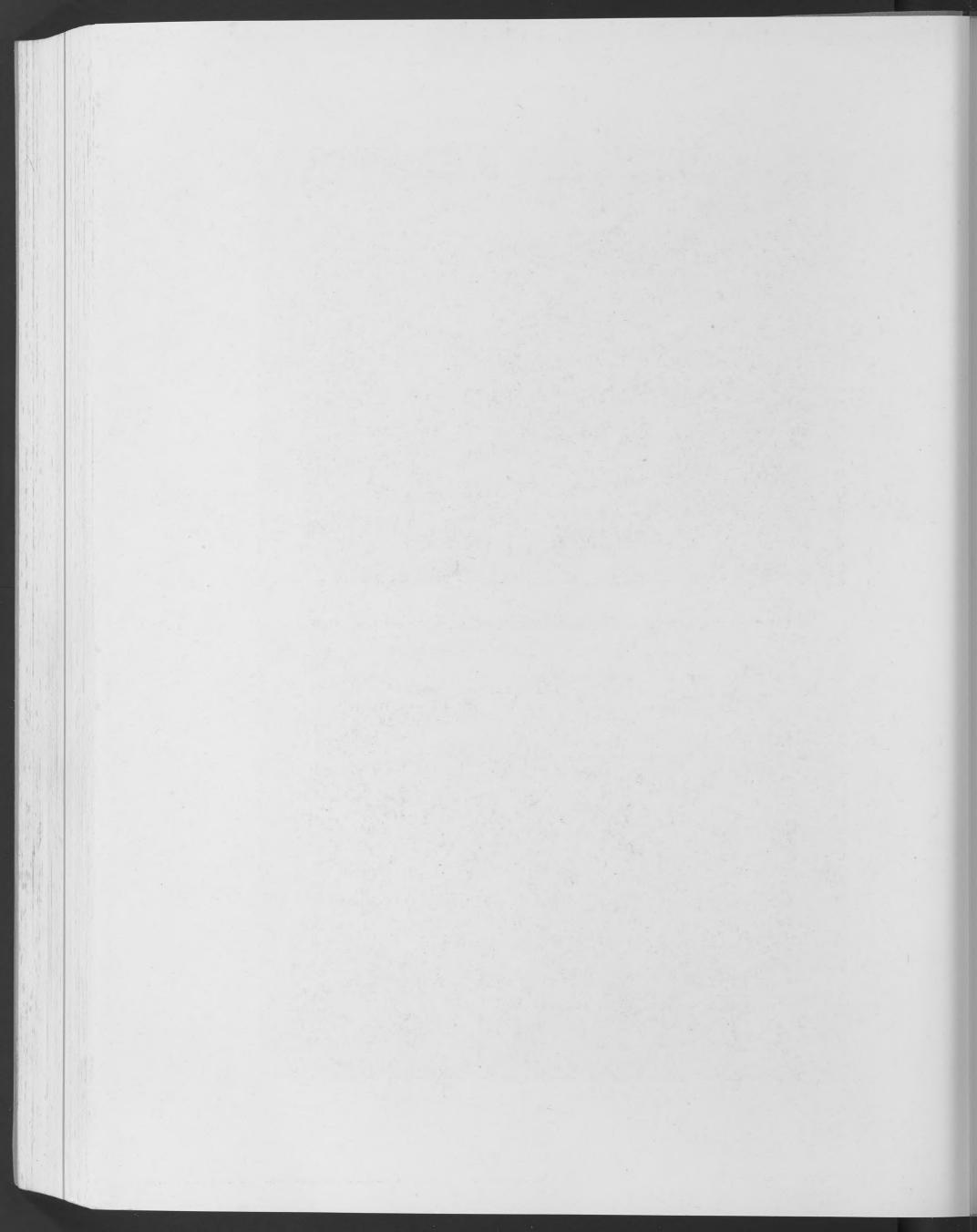
FLORENCE, VILLA PALMIERI, CHESTS, SIXTEENTH CENTURY







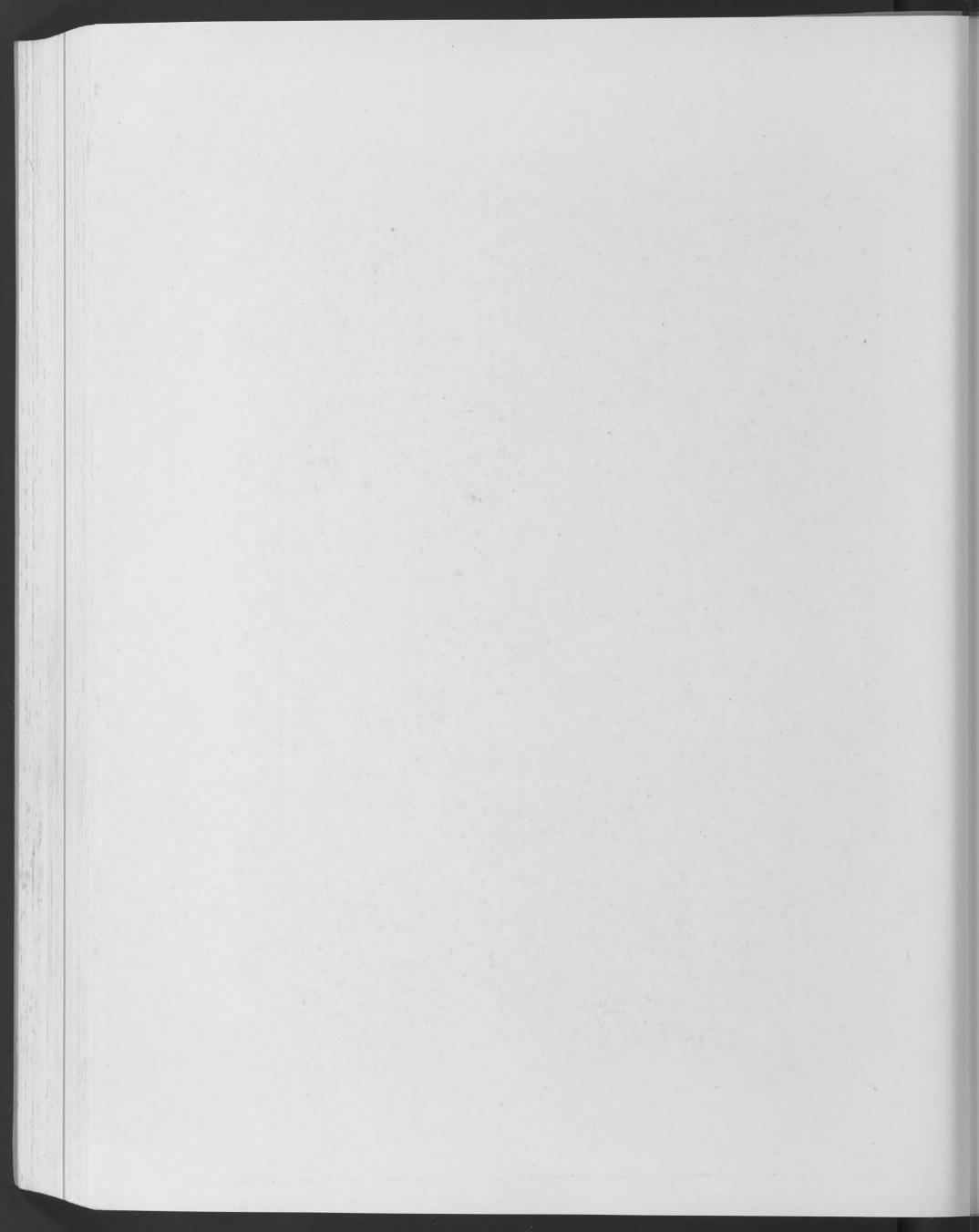
PARIS, CLUNY MUSEUM, CABINET TABLES, SIXTEENTH CENTURY







NEW YORK, METROPOLITAN MUSEUM OF ART, CHESTS, SIXTEENTH CENTURY



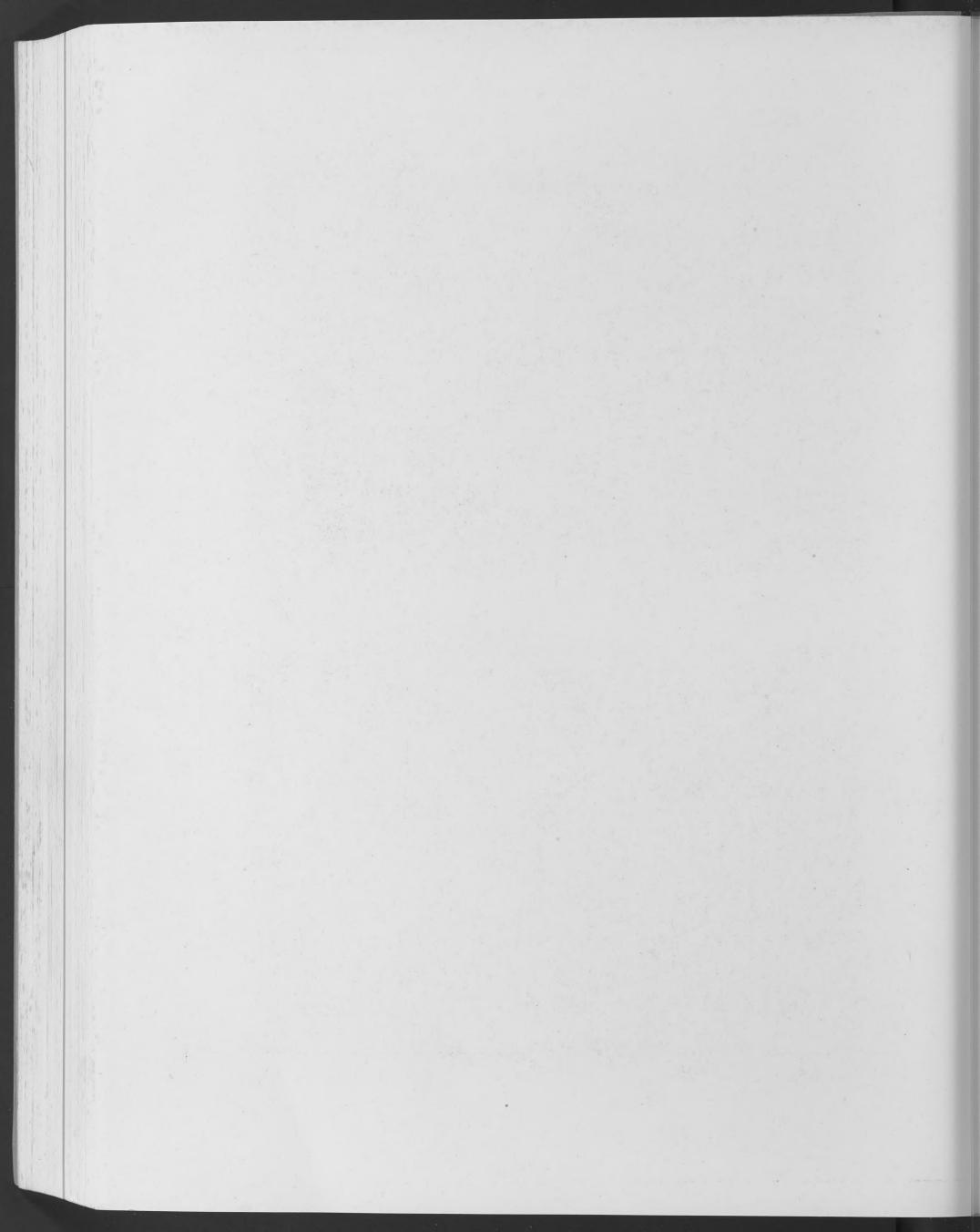


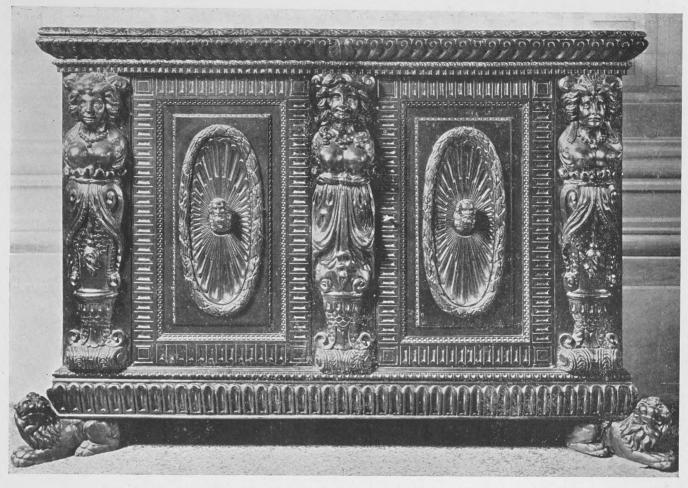
FLORENCE, VILLA REALE-DI-POGGIO A CAIANO, CHEST AND CHAIR, SIXTEENTH CENTURY





NEW YORK, METROPOLITAN MUSEUM OF ART, FLORENTINE SIDEBOARD, SIXTEENTH CENTURY

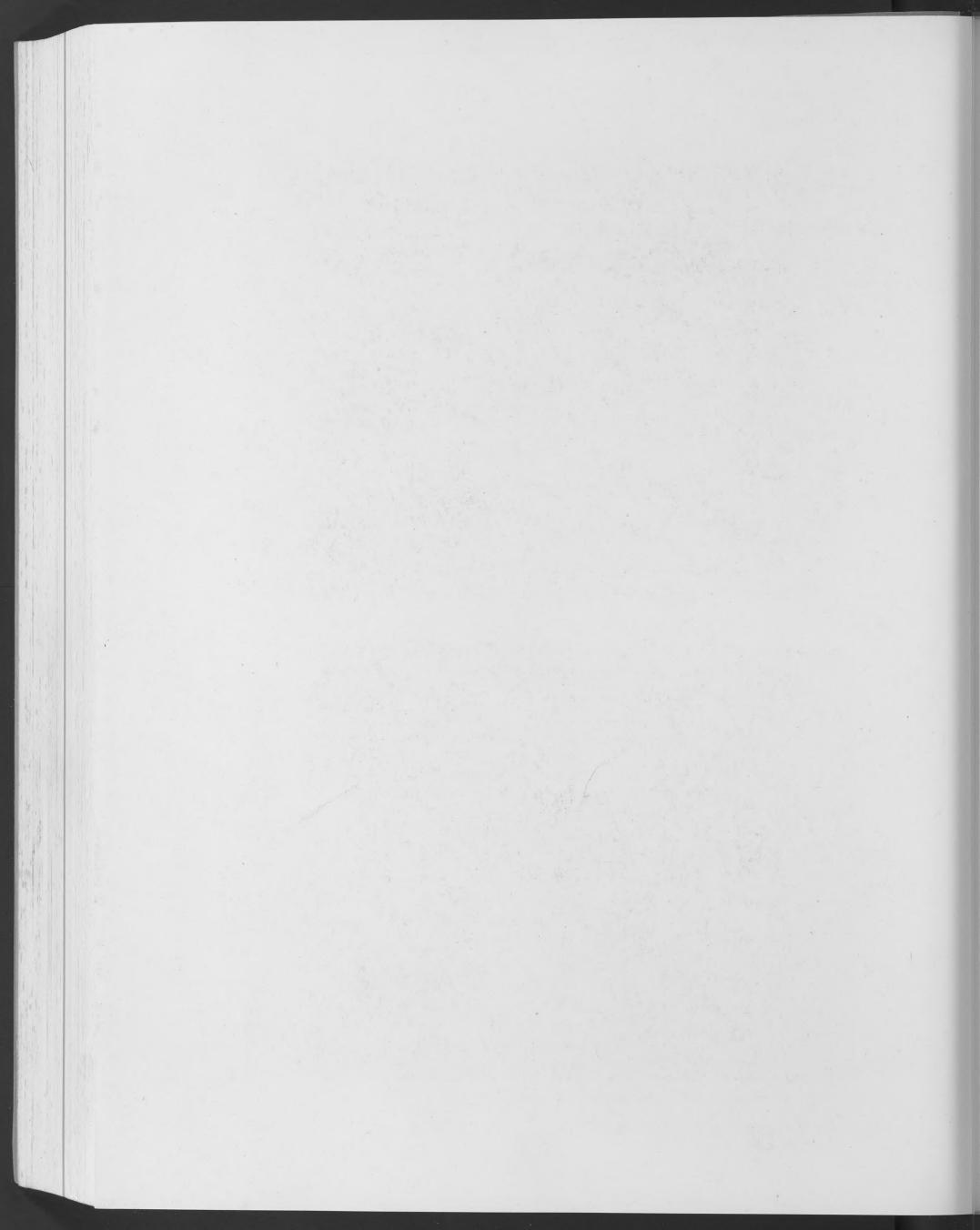




FLORENCE, VILLA-REALE-DI-POCGIO A CAIANO, CABINET, SIXTEENTH CENTURY



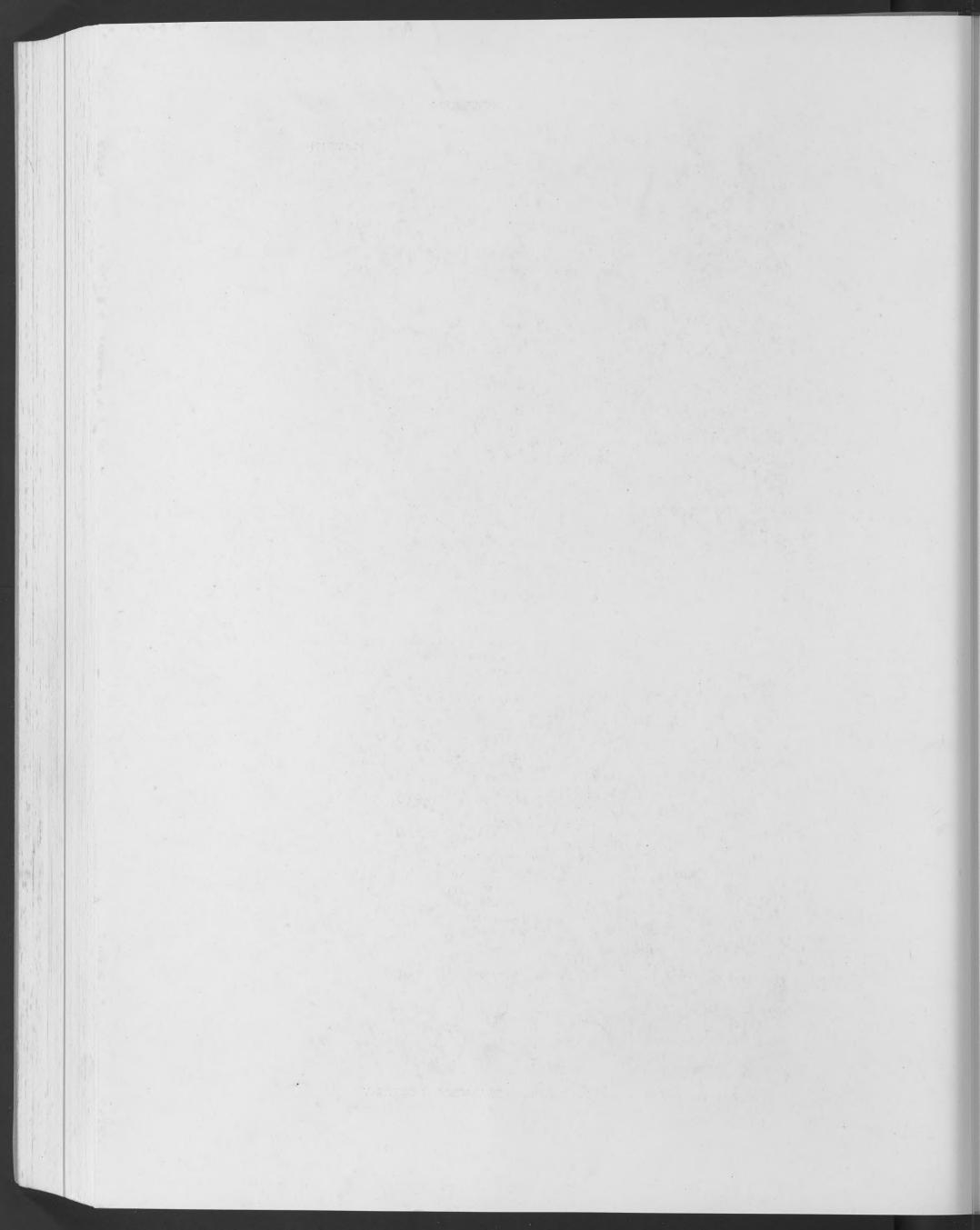
FLORENCE, VINCIGLIATA PALACE, BUREAU, SEVENTEENTH CENTURY







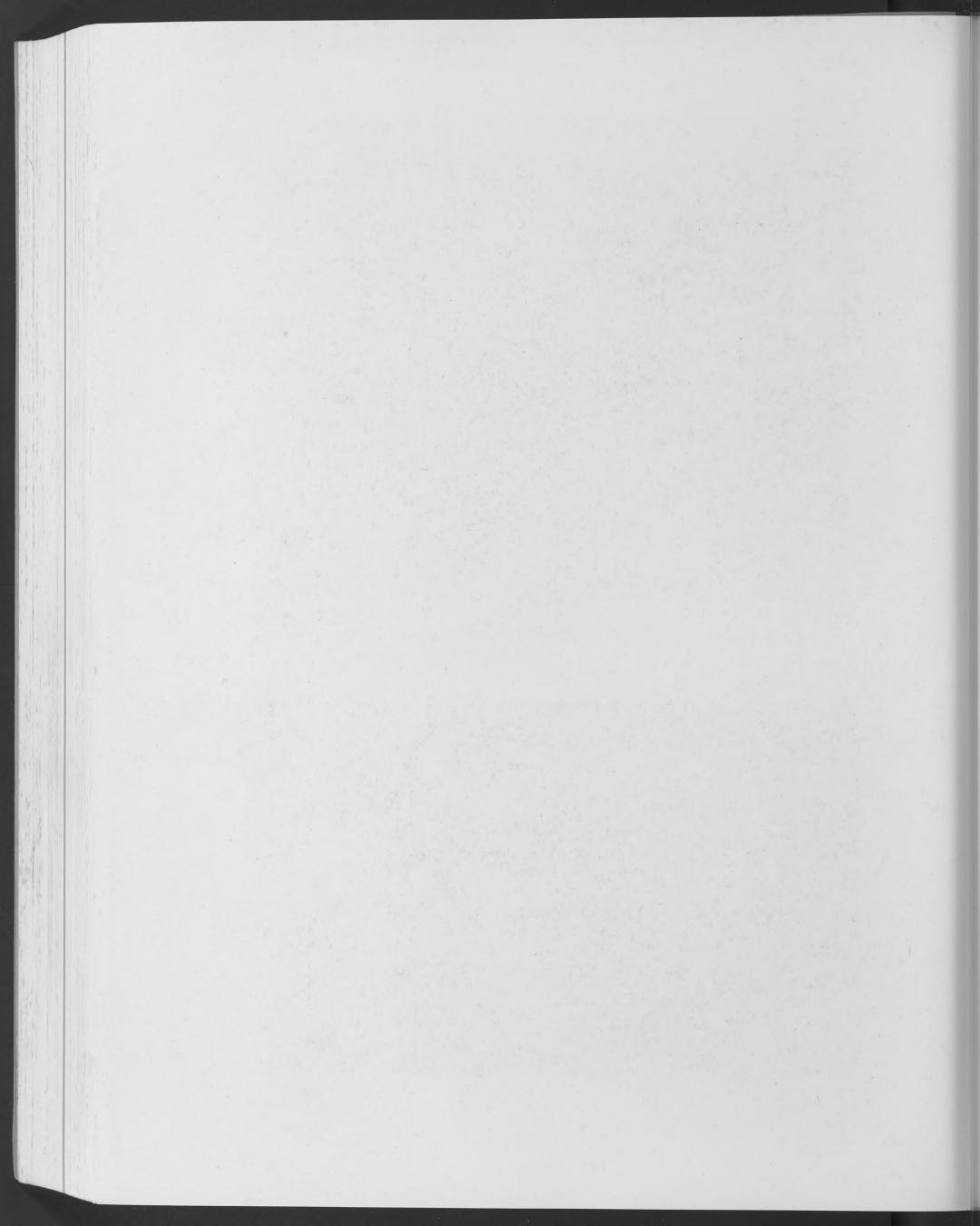
PARIS, CLUNY MUSEUM, WRITING DESKS, SEVENTEENTH CENTURY

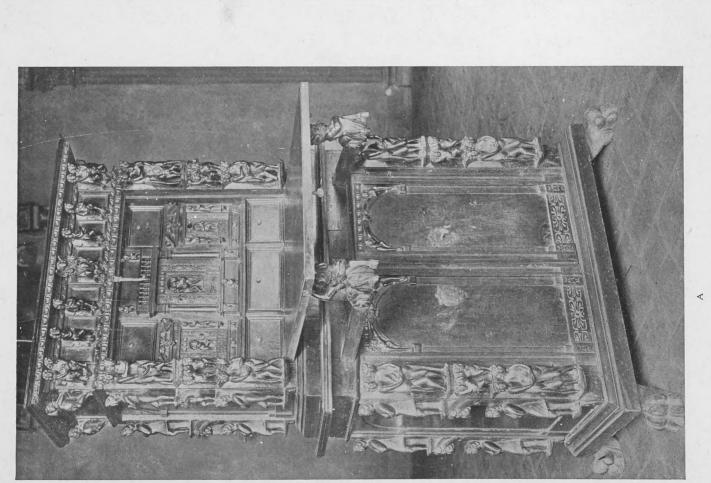


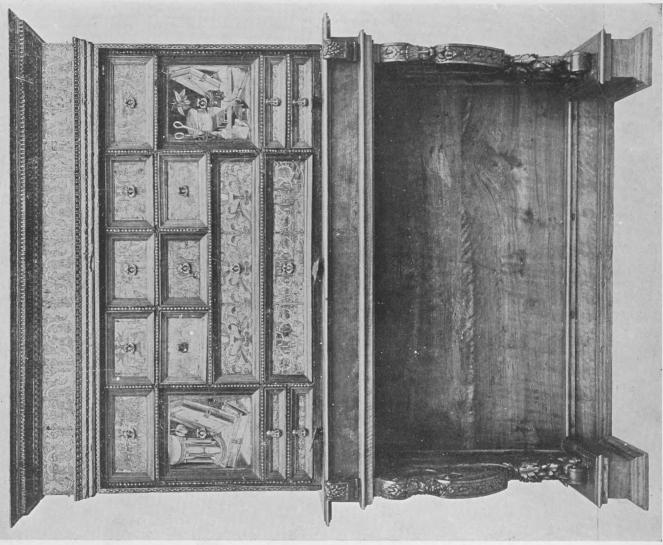




A FLORENCE, VILLA PIA, UMBRIAN WALNUT PRIE-DIEU SIXTEENTH CENTURY B NEW YORK, METROPOLITAN MUSEUM OF ART, SECRETARY, SIXTEENTH CENTURY

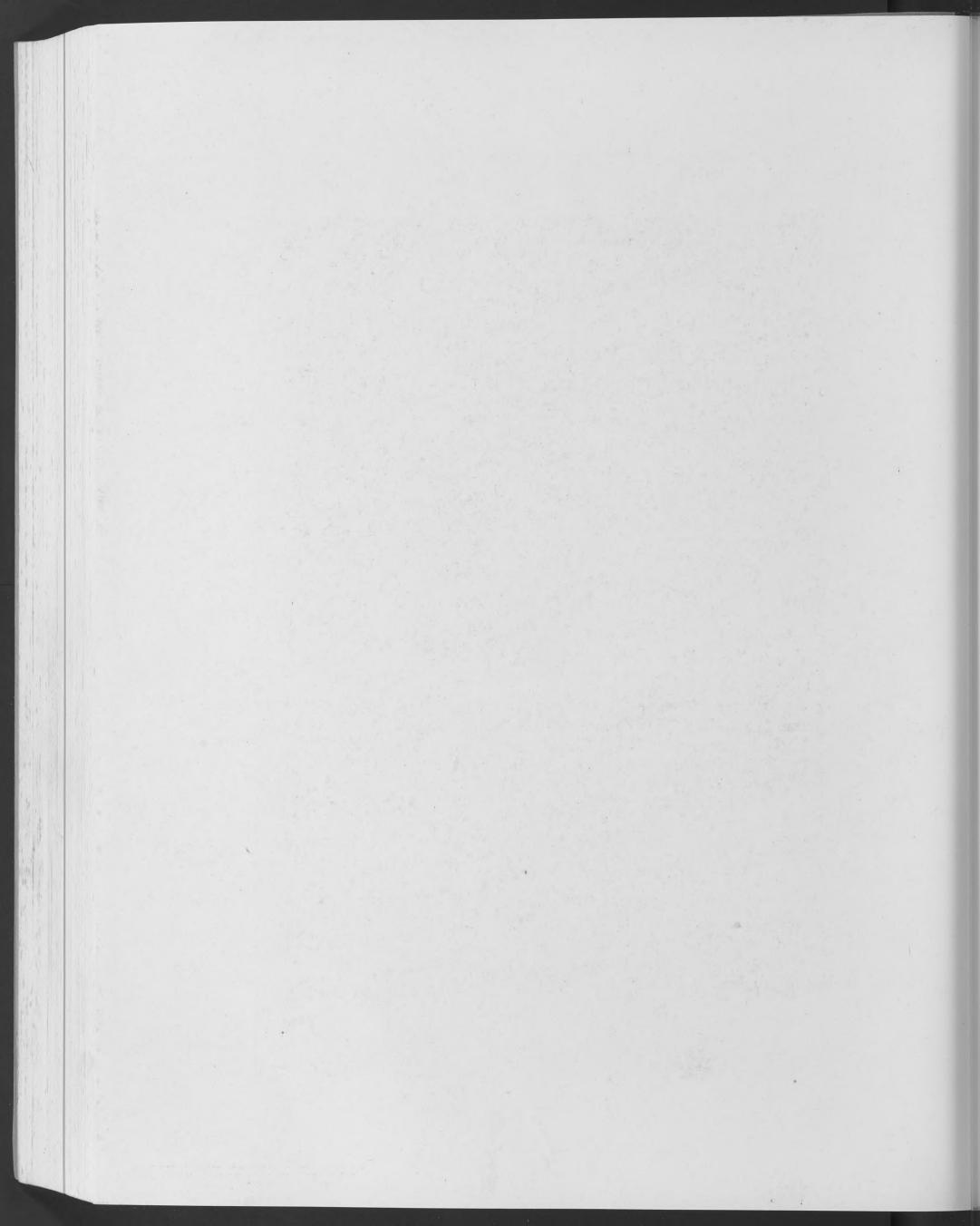






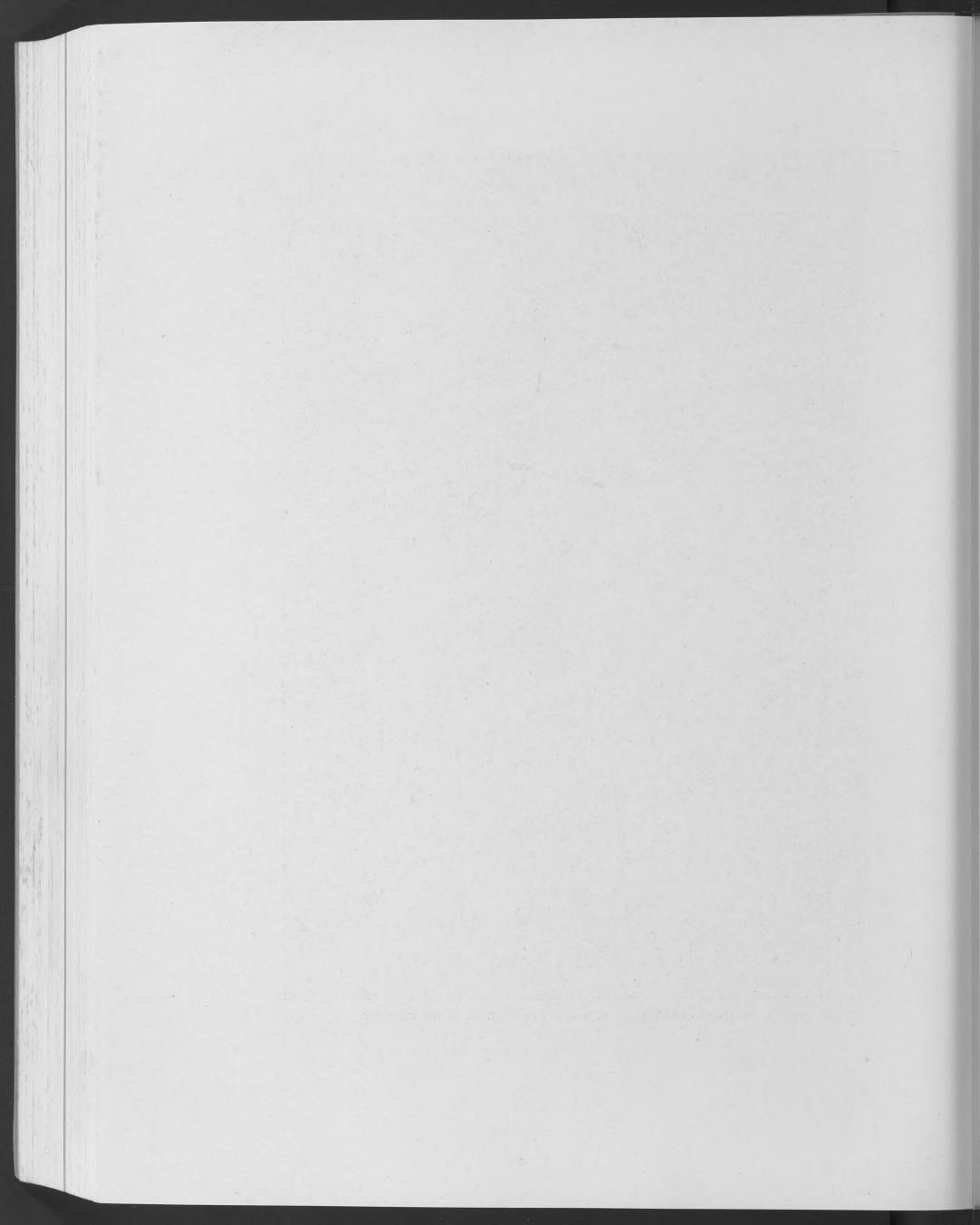
В

A FLORENCE, VILLA PALMIERI, WRITING CABINET, SIXTEENTH CENTURY B LONDON, VICTORIA AND ALBERT MUSEUM, CABINET, SIXTEENTH CENTURY





FLORENCE, VILLA PALMIERI, WRITING CABINET, SIXTEENTH CENTURY

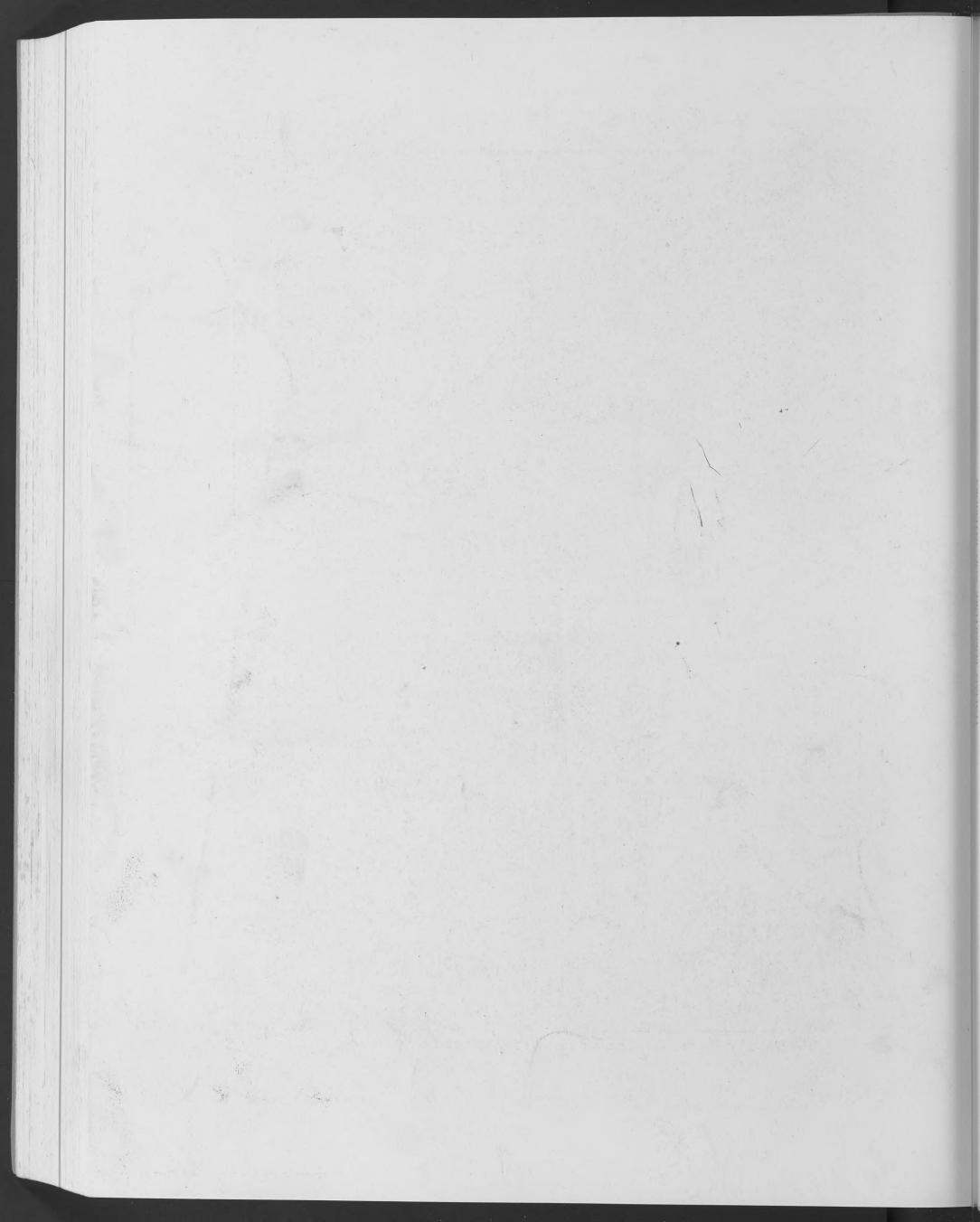


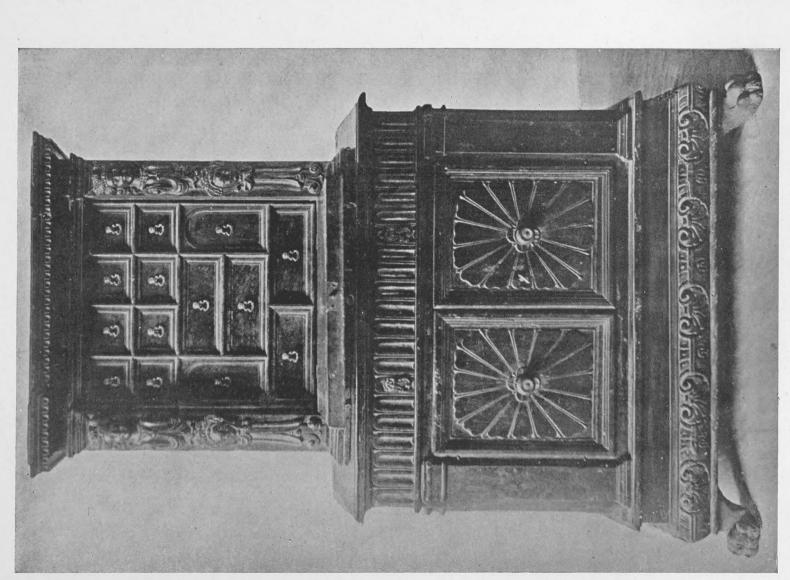
## ITALIAN FURNITURE AND INTERIORS

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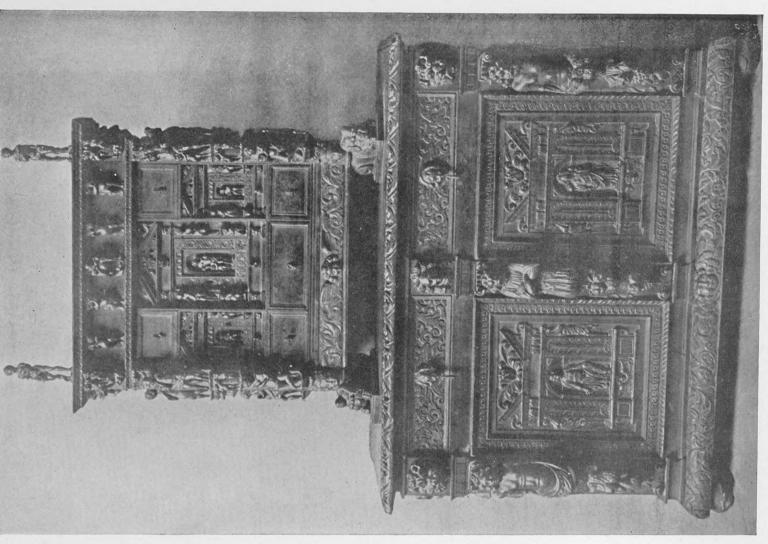


FLORENCE, VILLA PALMIERI, SIXTEENTH CENTURY



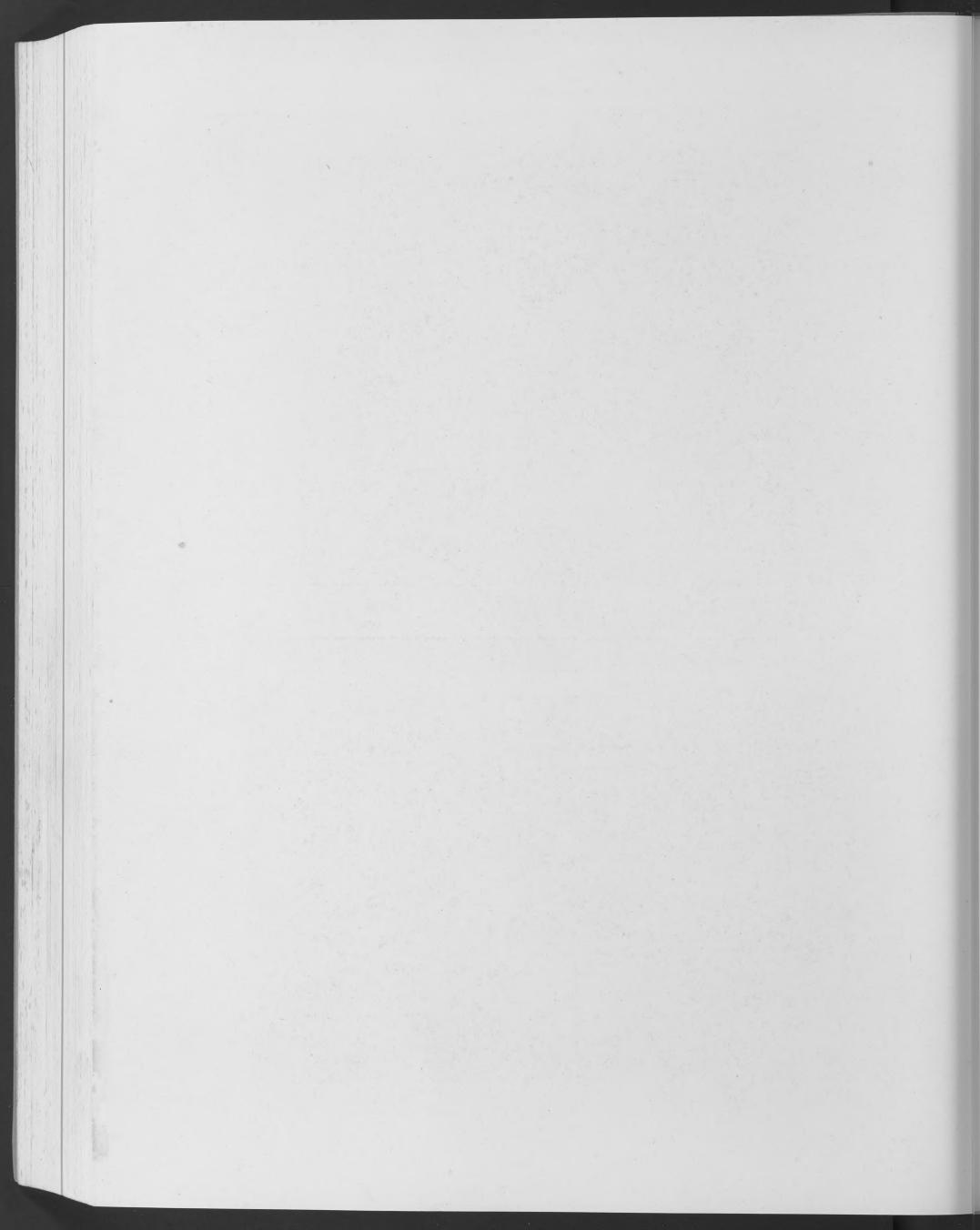


FLORENTINE WALNUT CABINET, SIXTEENTH CENTURY



LIGURIAN CARVED WALNUT CABINET, SIXTEENTH CENTURY

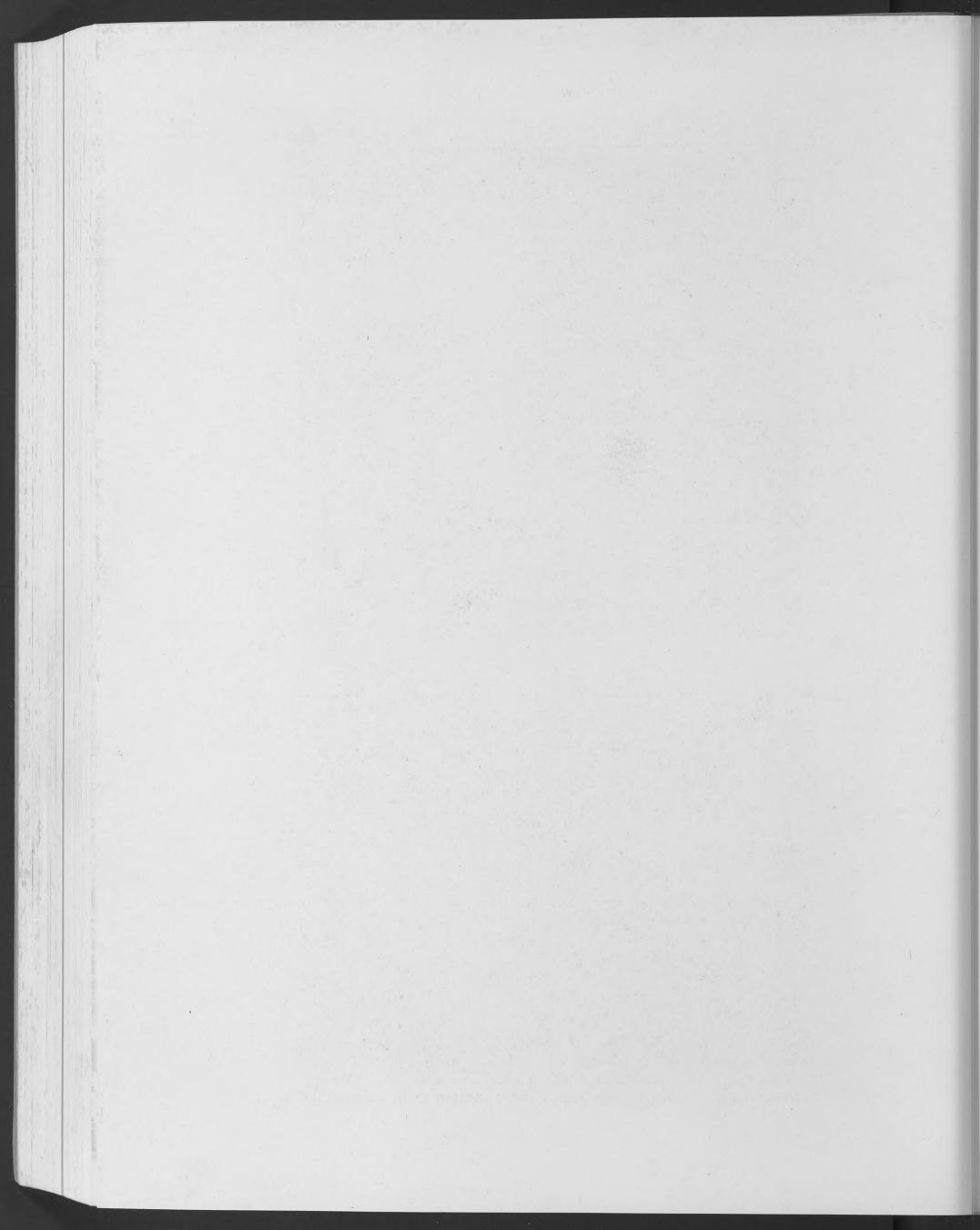
FLORENCE, VILLA PIA

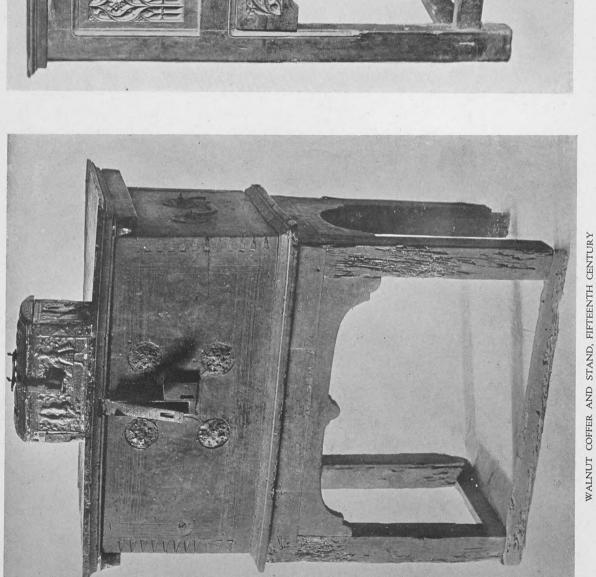






FLORENCE, DAVANZATI PALACE, VENETIAN LEATHER-COVERED FALL-FRONT CABINET, SIXTEENTH CENTURY



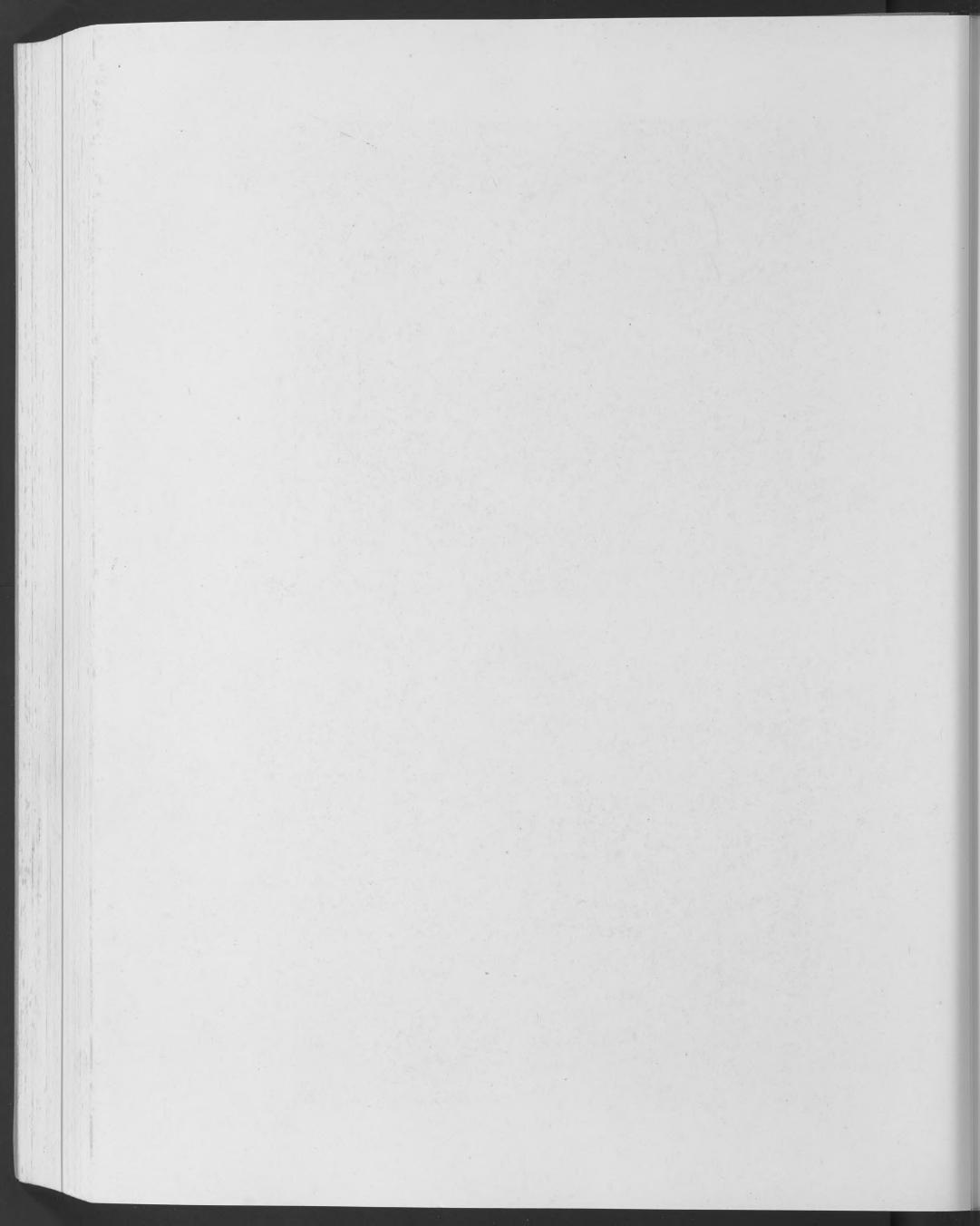


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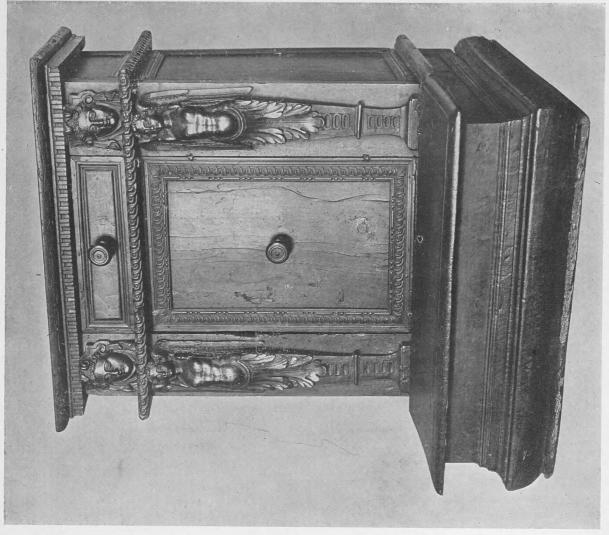


VENETIAN WALNUT CREDENCE, FOURTEENTH CENTURY

FLORENCE, DAVANZATI PALACE



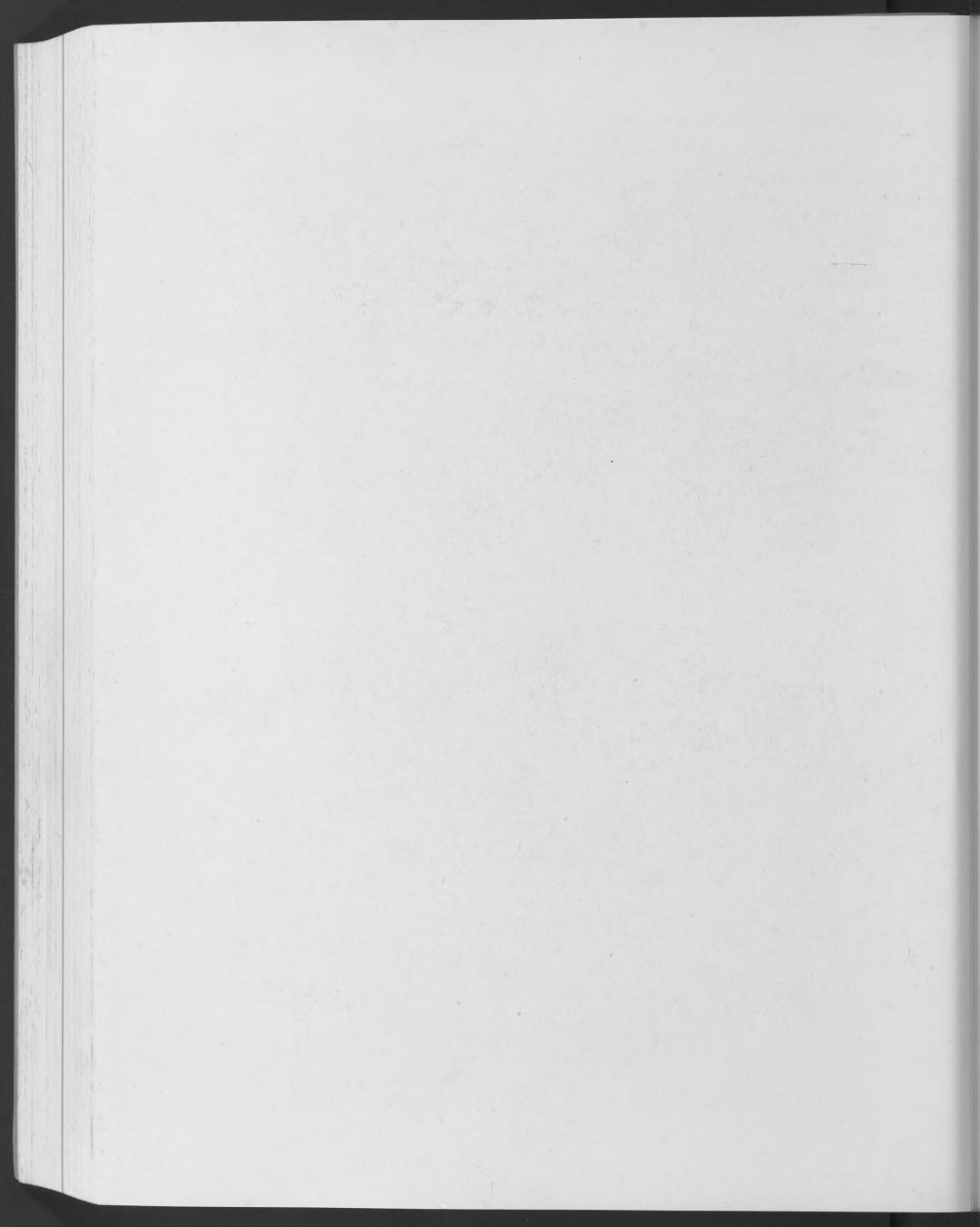




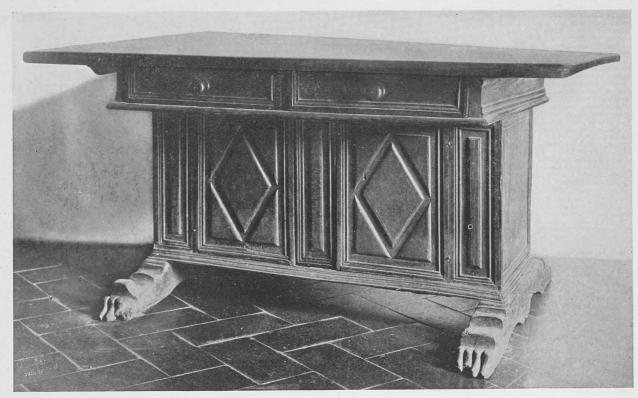
В

PRIE-DIEU, WALNUT, SIXTEENTH CENTURY

A FLORENCE, DAVANZATI PALACE B LONDON, VICTORIA AND ALBERT MUSEUM



## ITALIAN FURNITURE AND INTERIORS

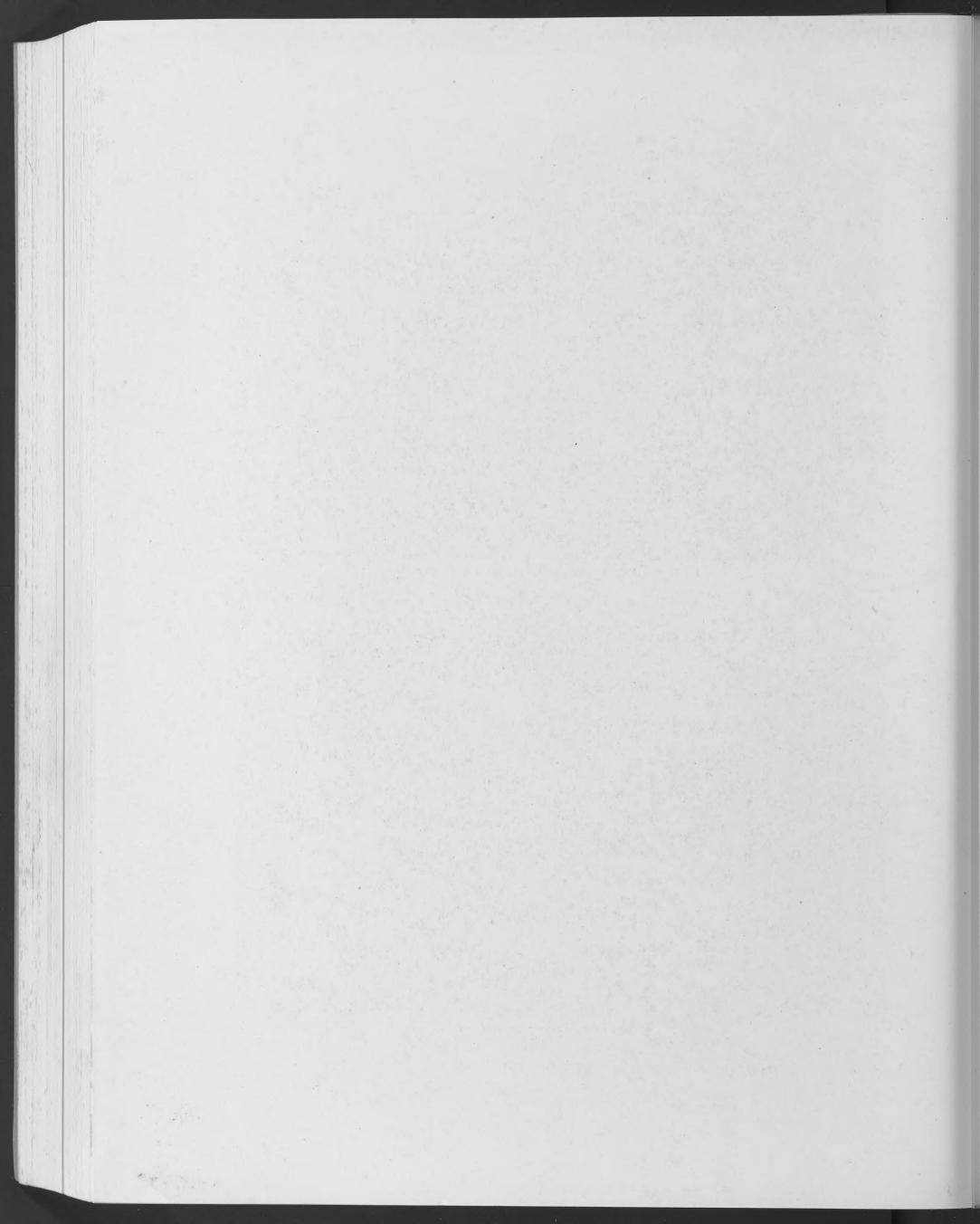


FLORENTINE WALNUT CABINET TABLE, FIFTEENTH CENTURY



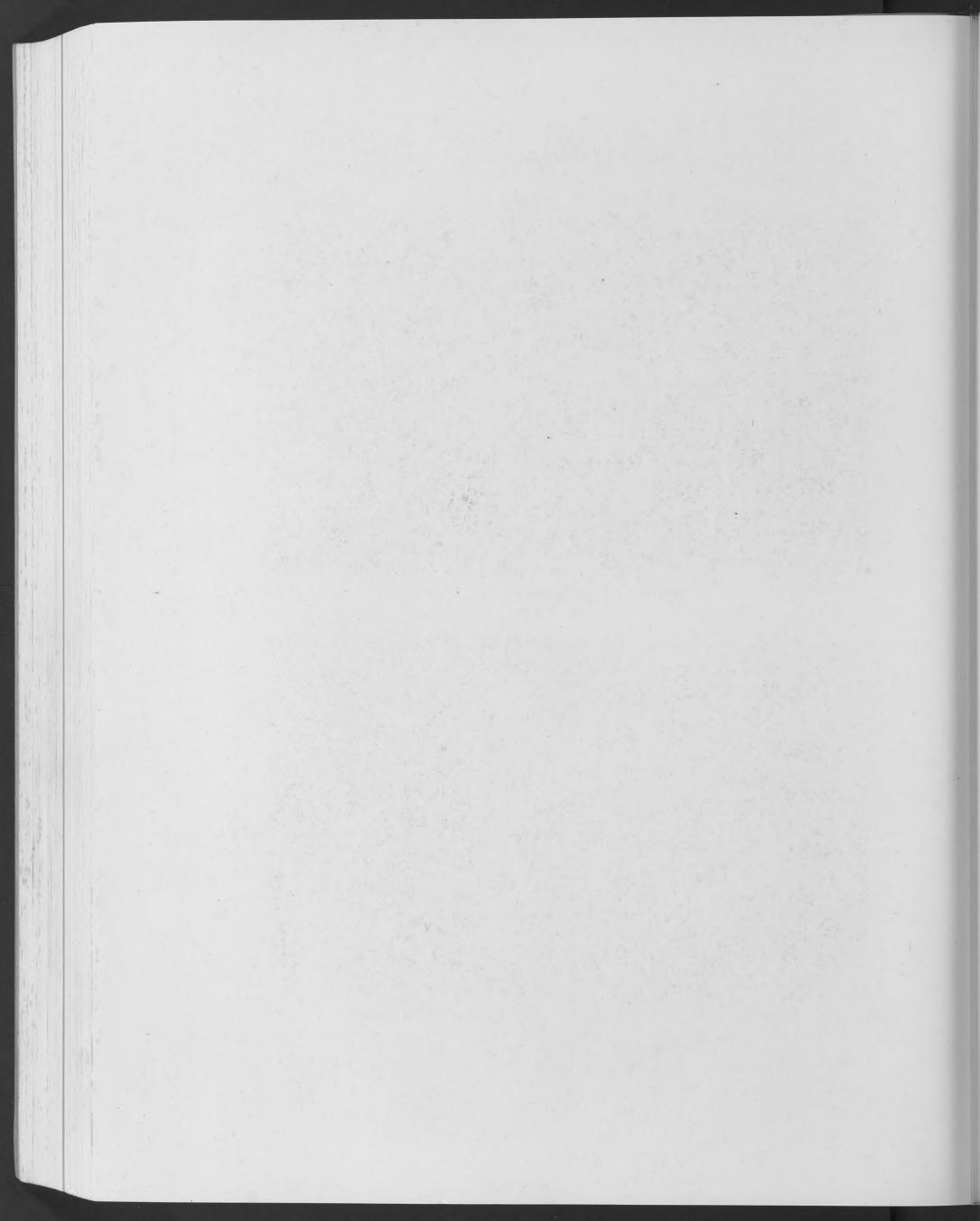
WALNUT MEDIA SEVENTEENTH CENTURY

FLORENCE, DAVANZATI PALACE





FLORENCE, VINCIGLIATA PALACE, BUREAU, SIXTEENTH CENTURY

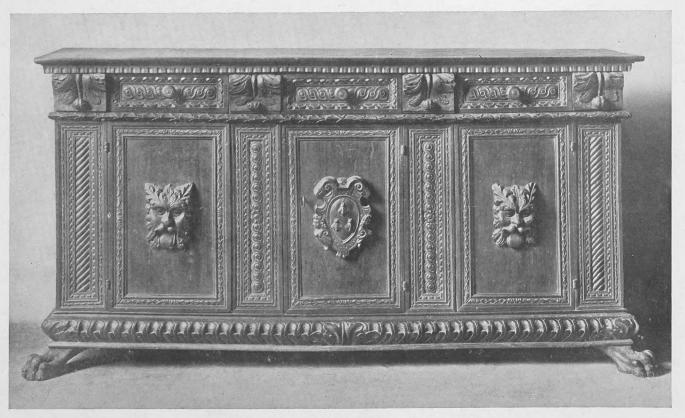


## ITALIAN FURNITURE AND INTERIORS

PLATE 165

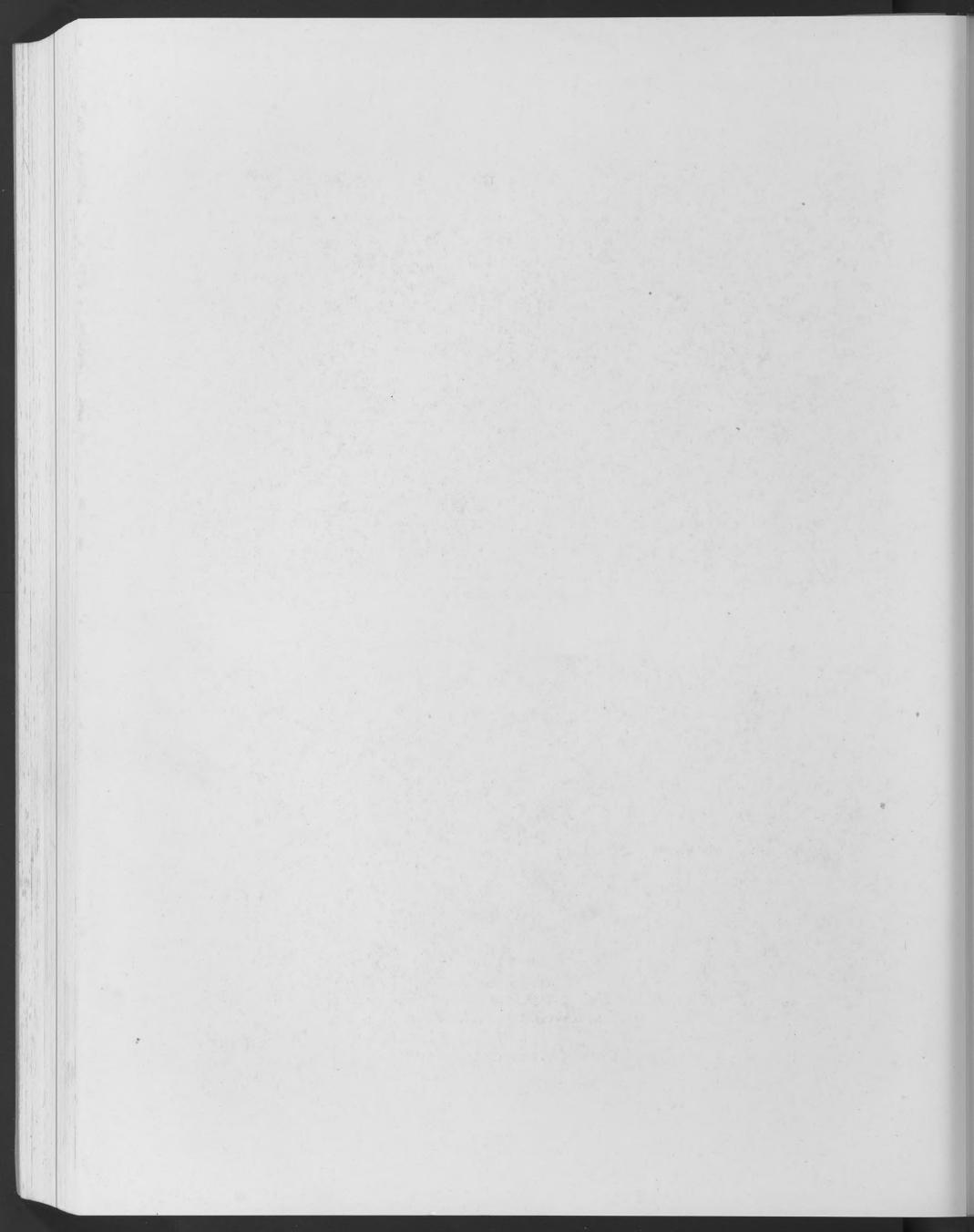


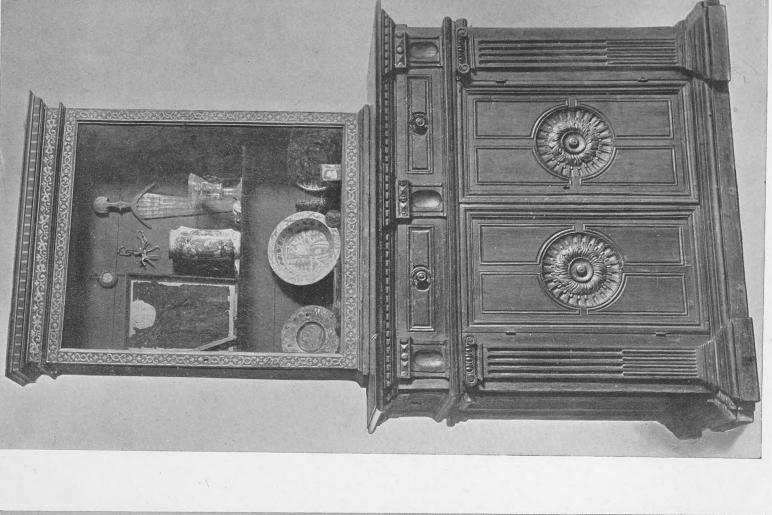
TUSCAN WALNUT CABINET, SIXTEENTH CENTURY

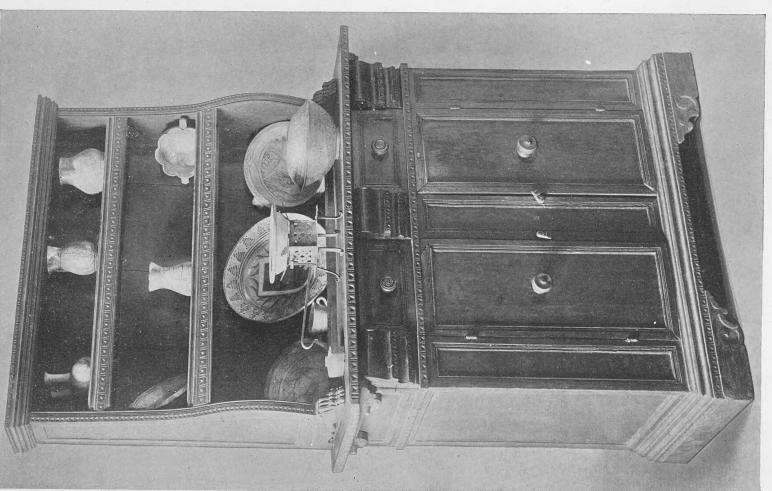


UMBRIAN WALNUT CABINET, SIXTEENTH CENTURY

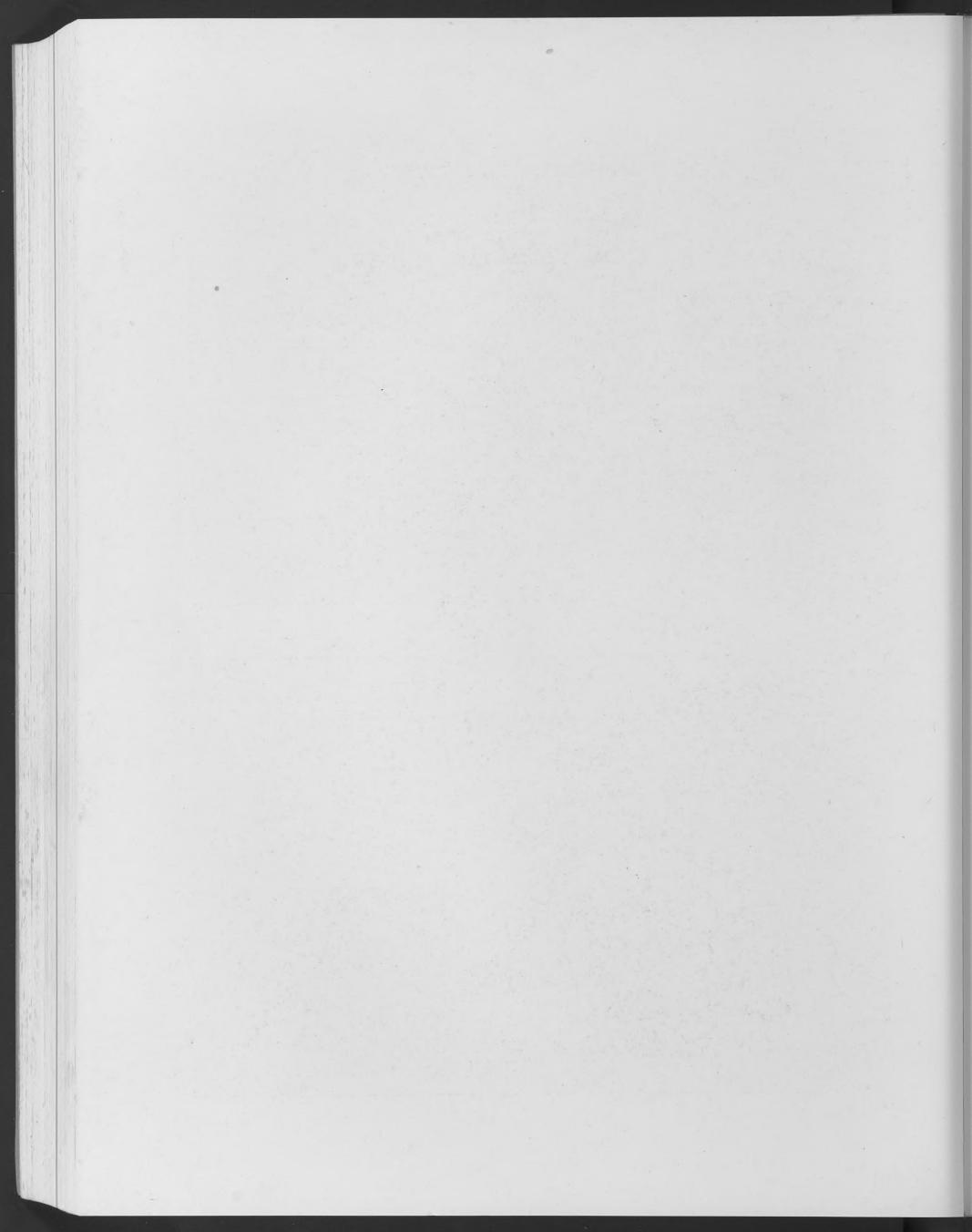
FLORENCE, VILLA PIA





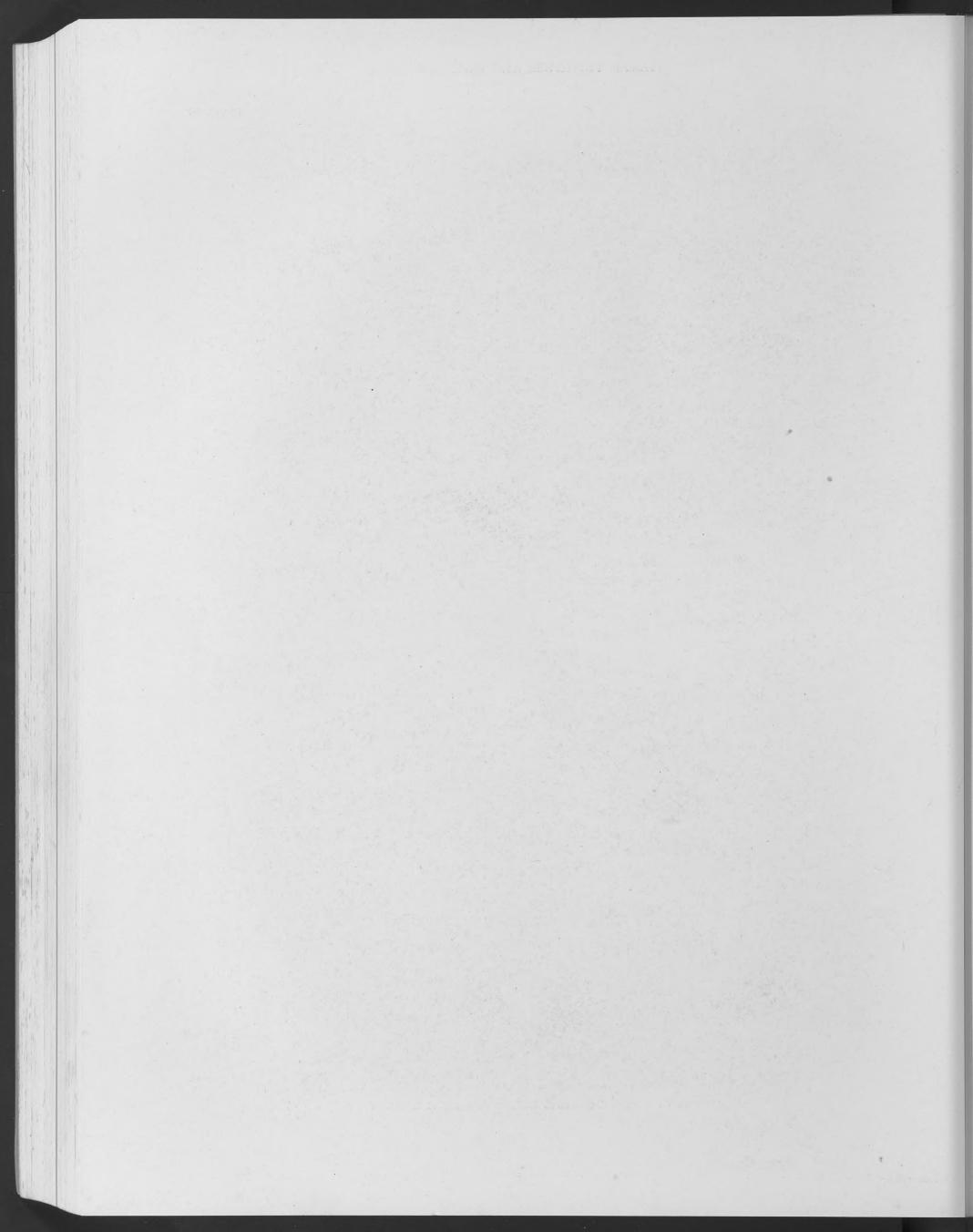


FLORENCE, DAVANZATI PALACE, CURIO CABINET, SIXTEENTH CENTURY

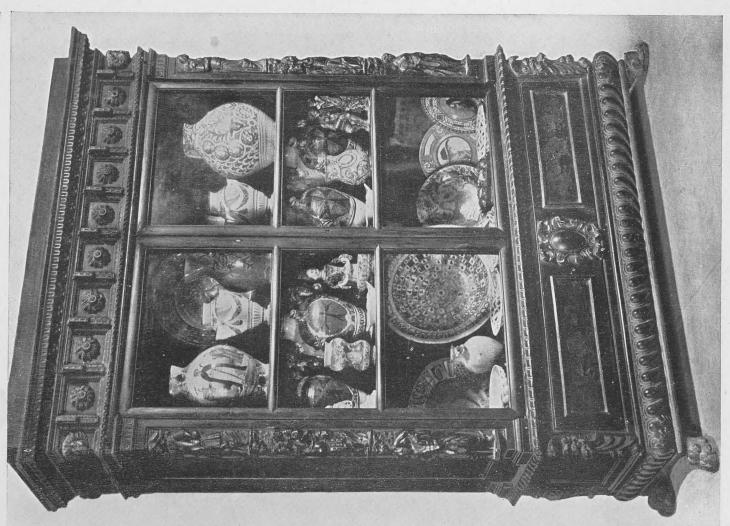




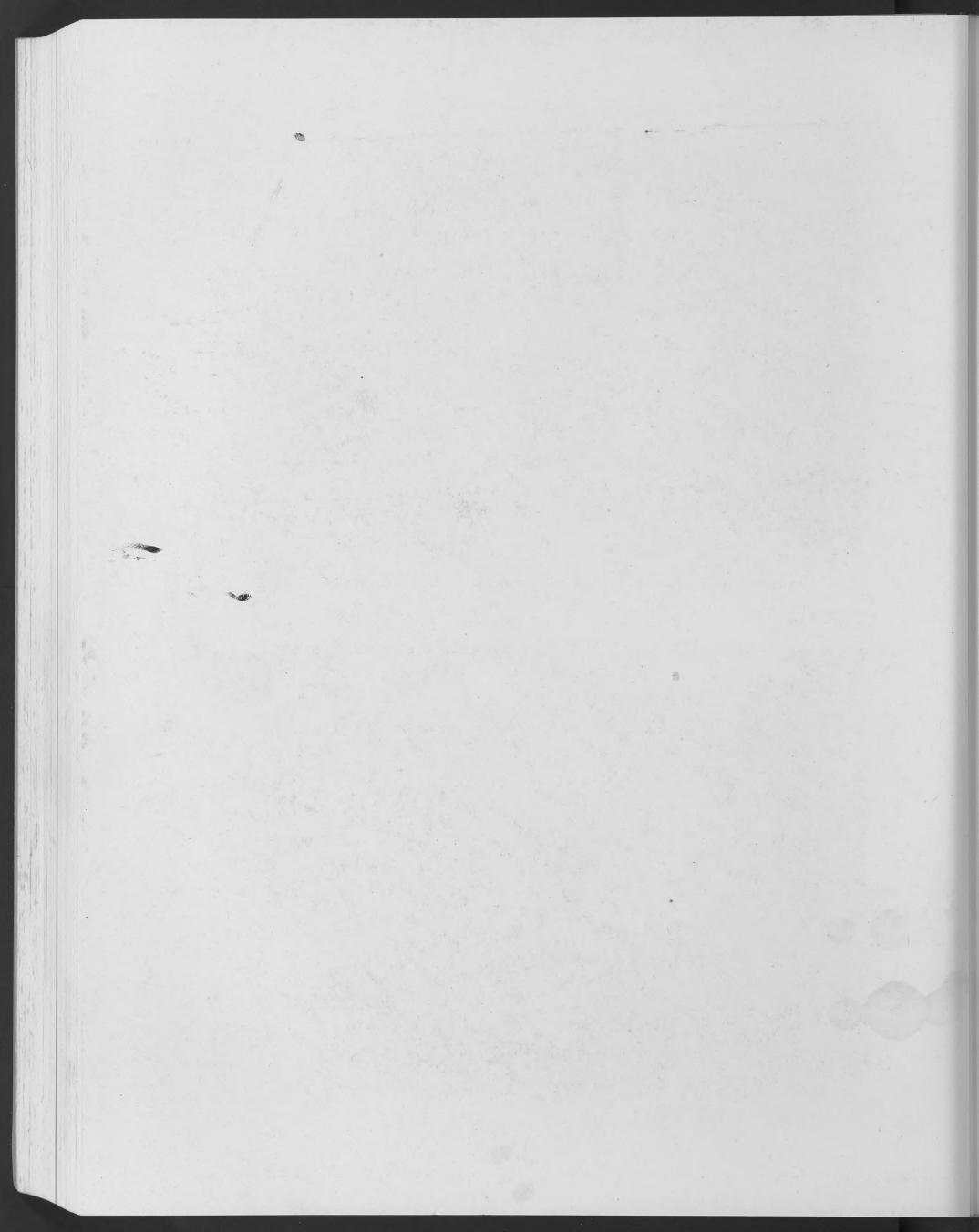
CABINET IN WALNUT, CARVING GILDED, SIXTEENTH CENTURY

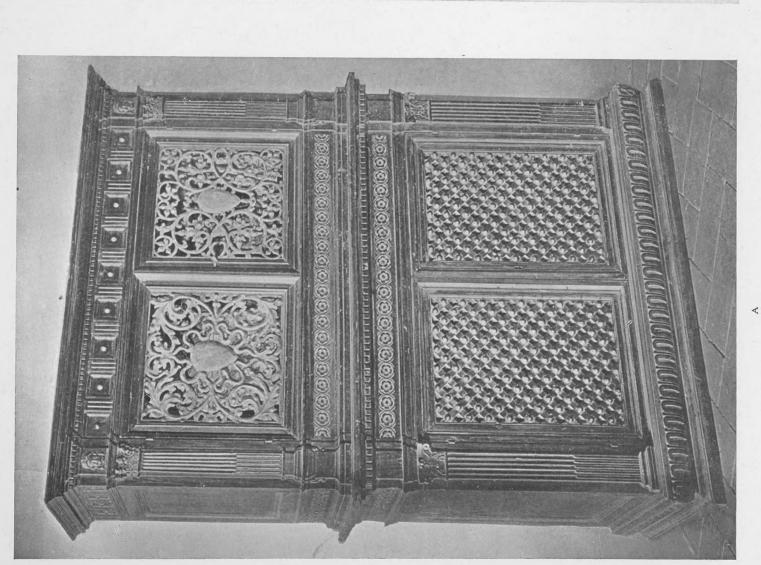


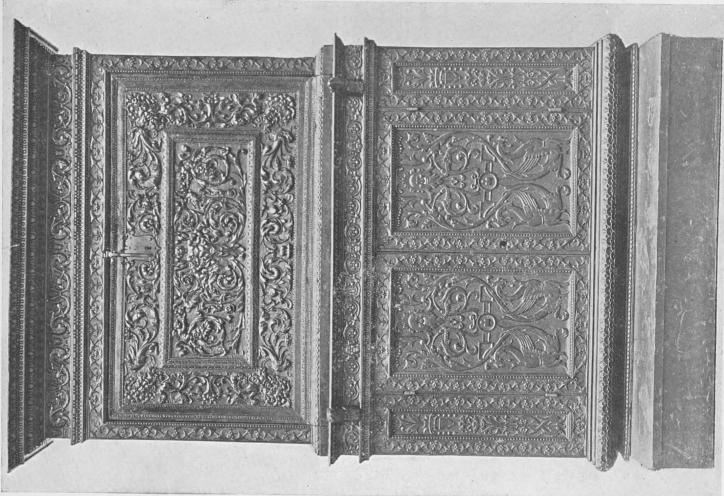




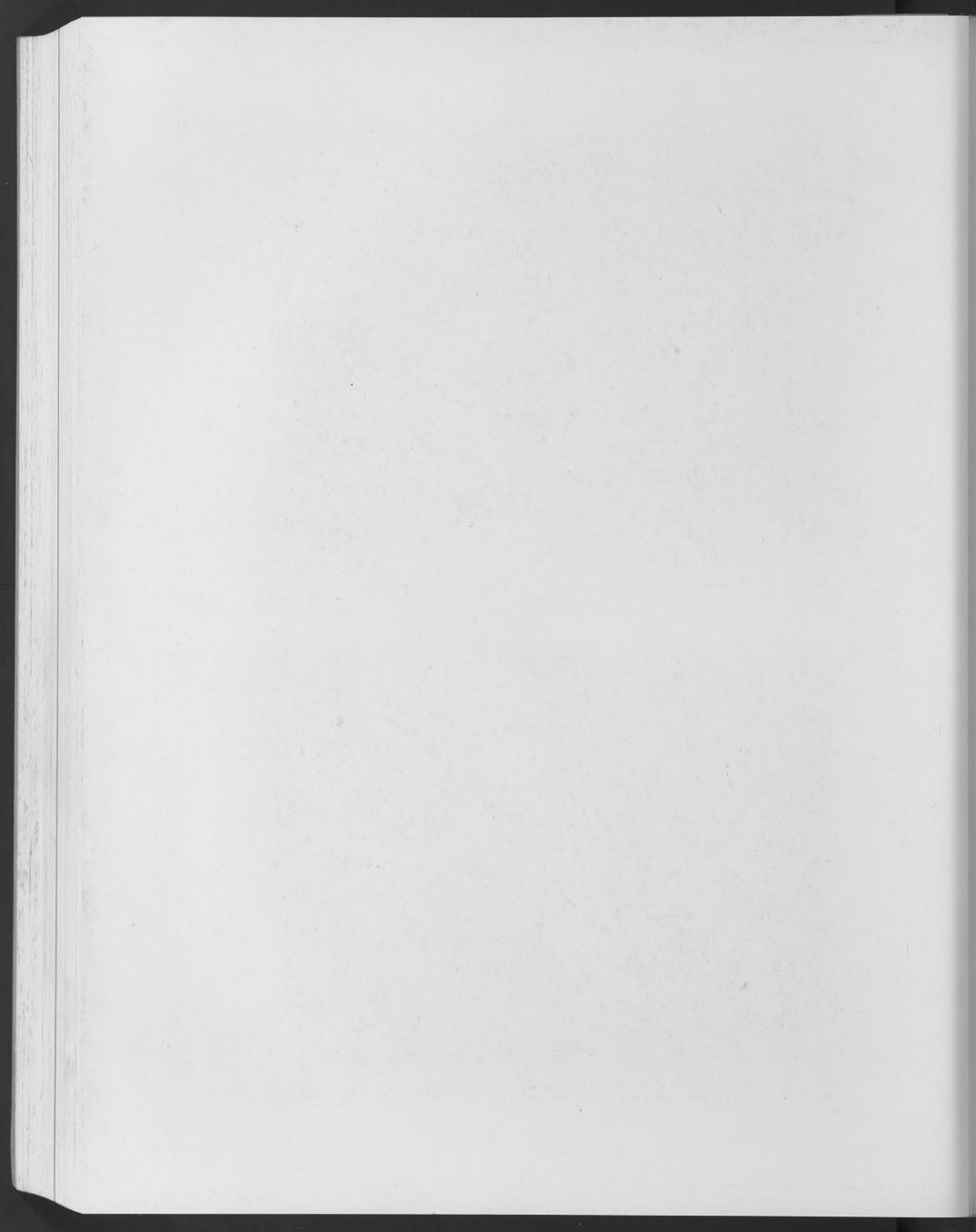
FLORENCE, VINCIGLIATA PALACE, CURIO CABINETS, SIXTEENTH CENTURY

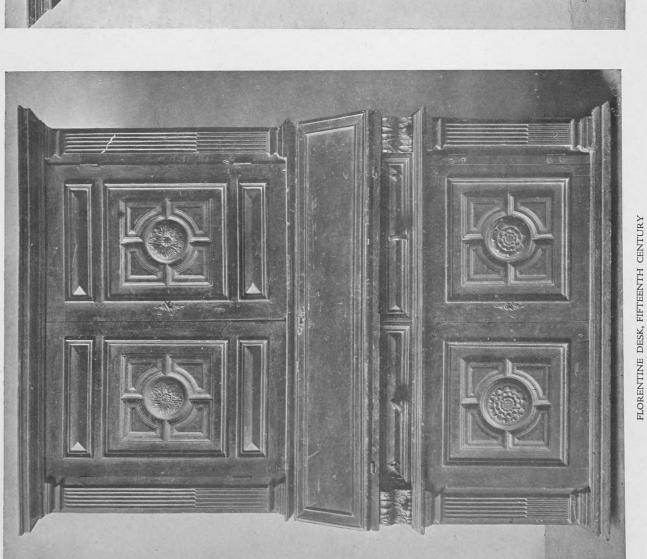






A FLORENCE, VILLA PALMIERI, CABINET, FIFTEENTH CENTURY B LONDON, VICTORIA AND ALBERT MUSEUM, CABINET, EARLY SIXTEENTH CENTURY

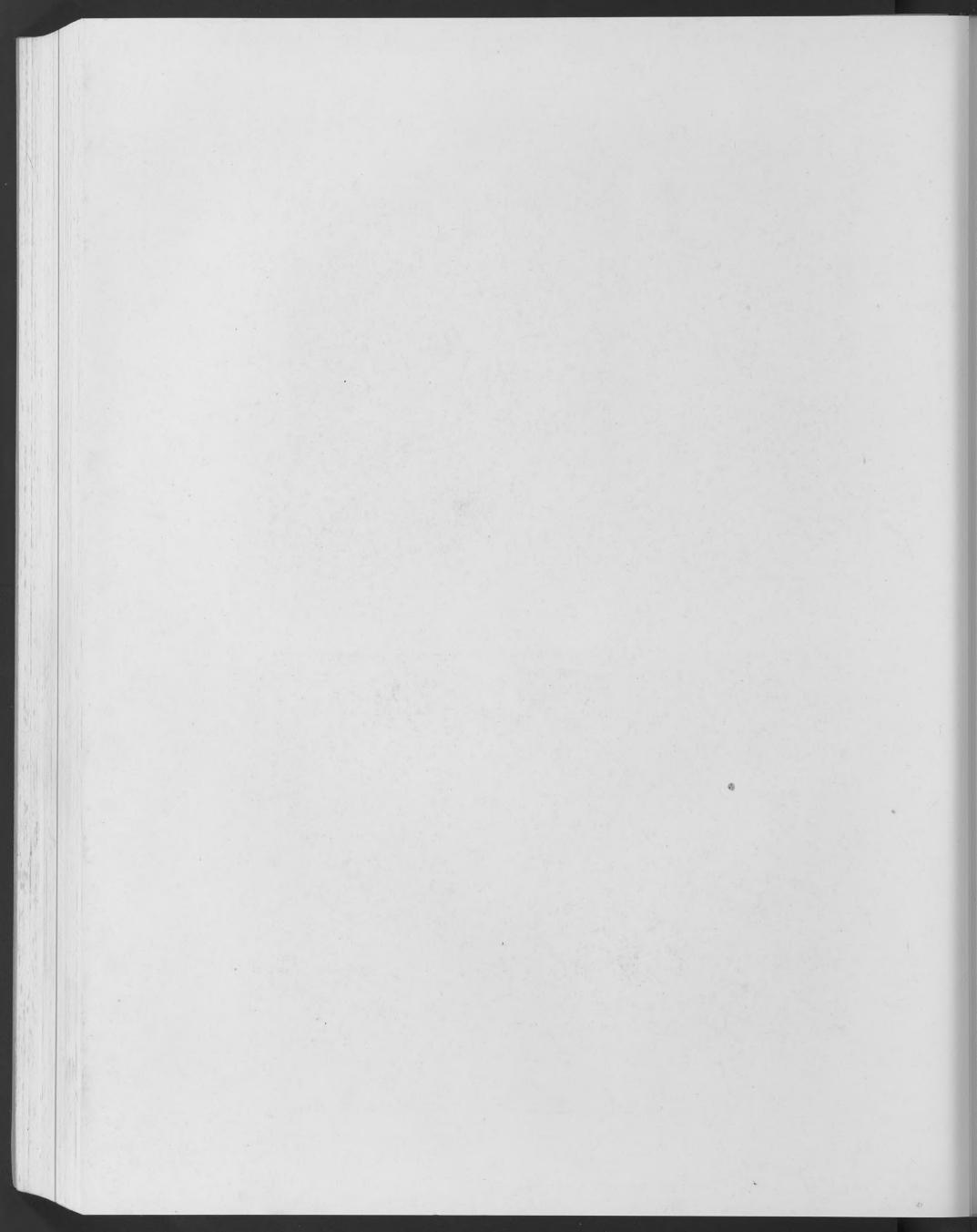






FLORENTINE CABINET, SIXTEENTH CENTURY

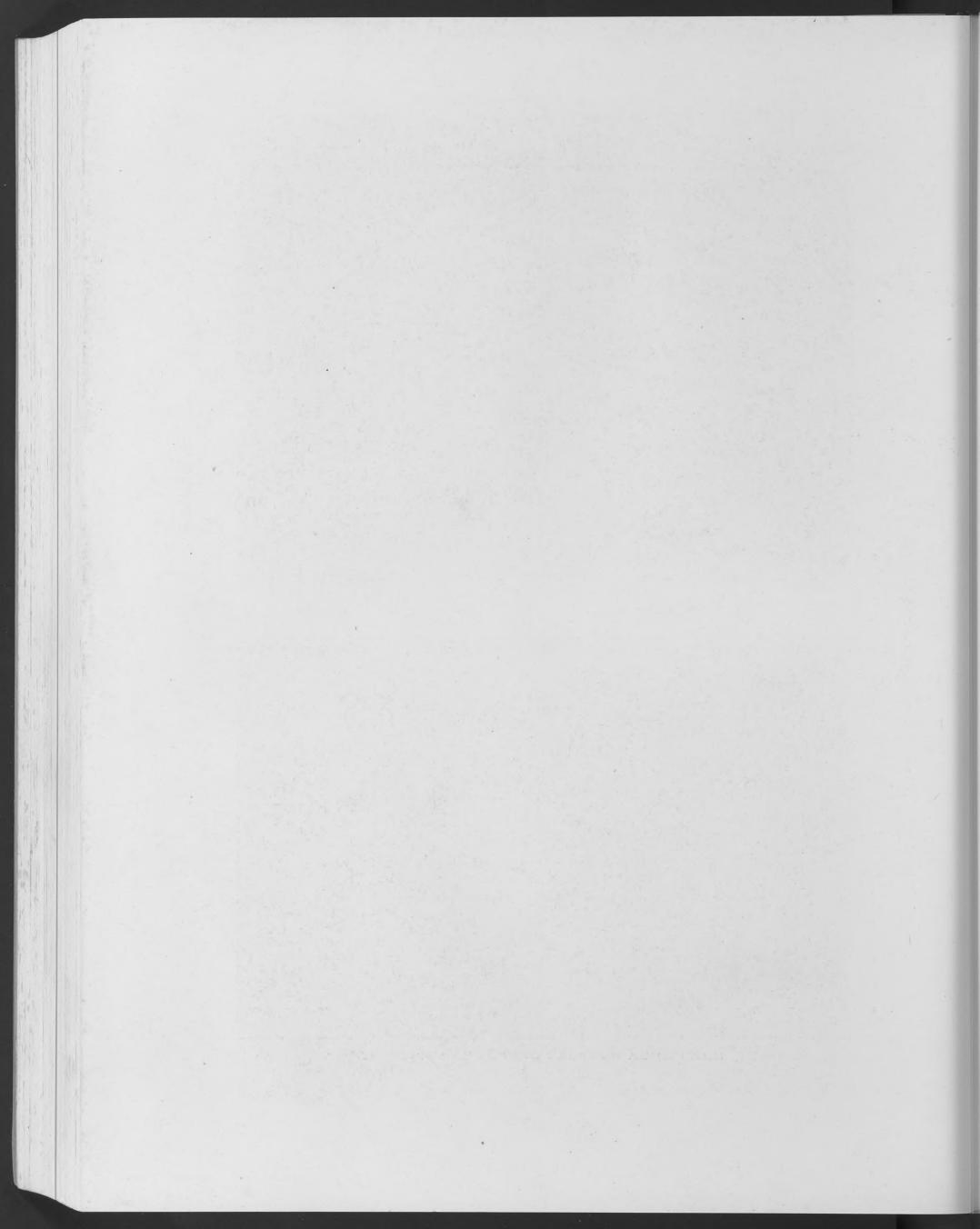
FLORENCE, VILLA PIA,

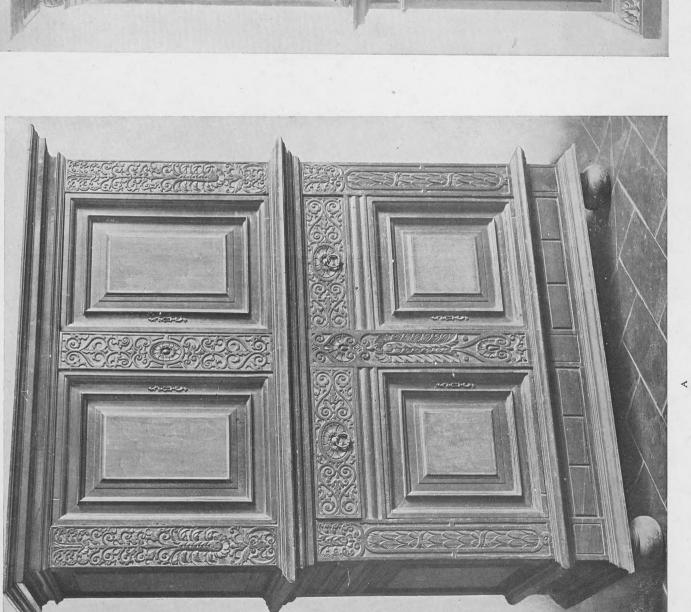


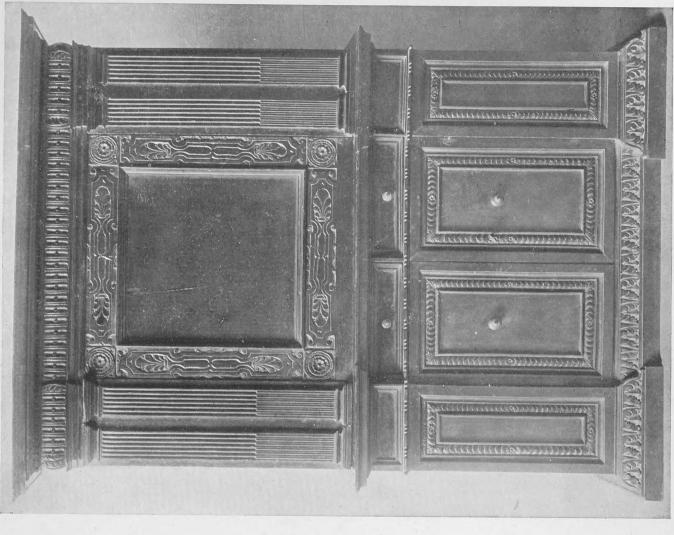




FLORENCE, VILLA PIA, WALNUT CABINETS, SIXTEENTH CENTURY

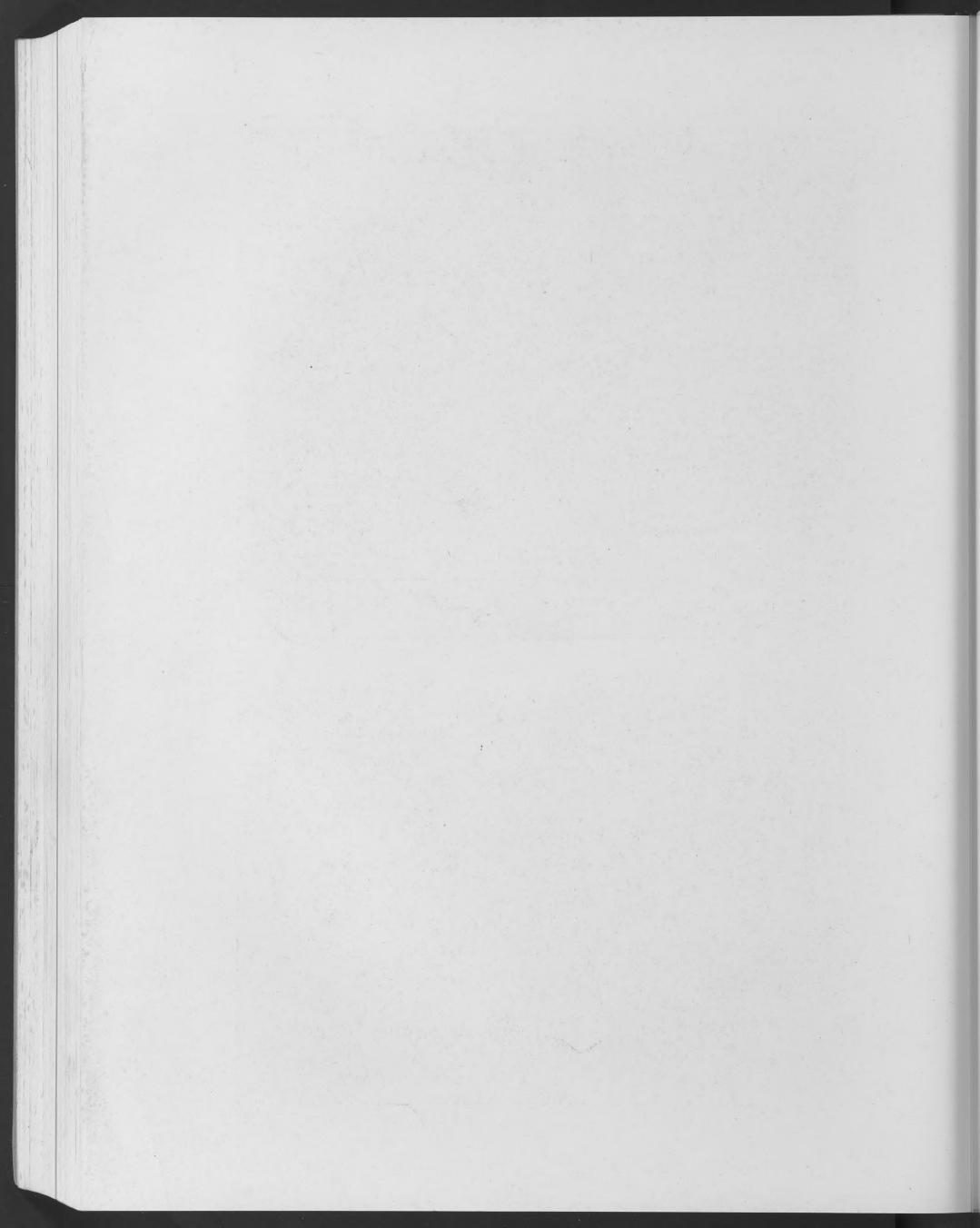


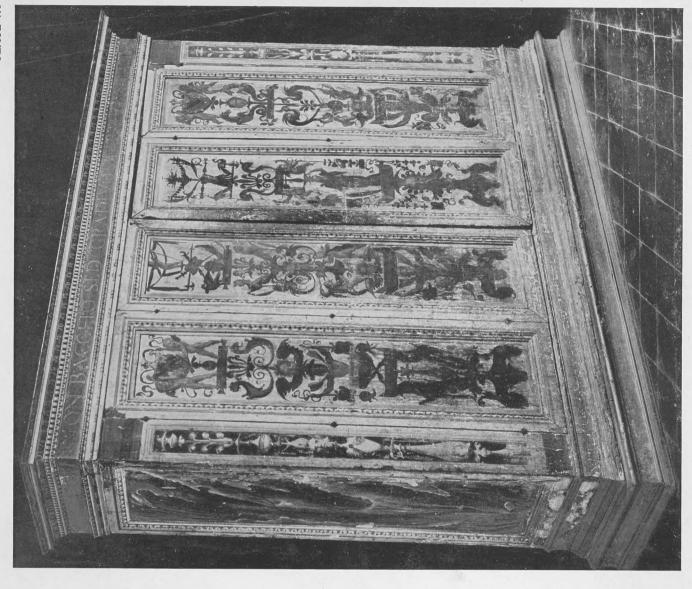




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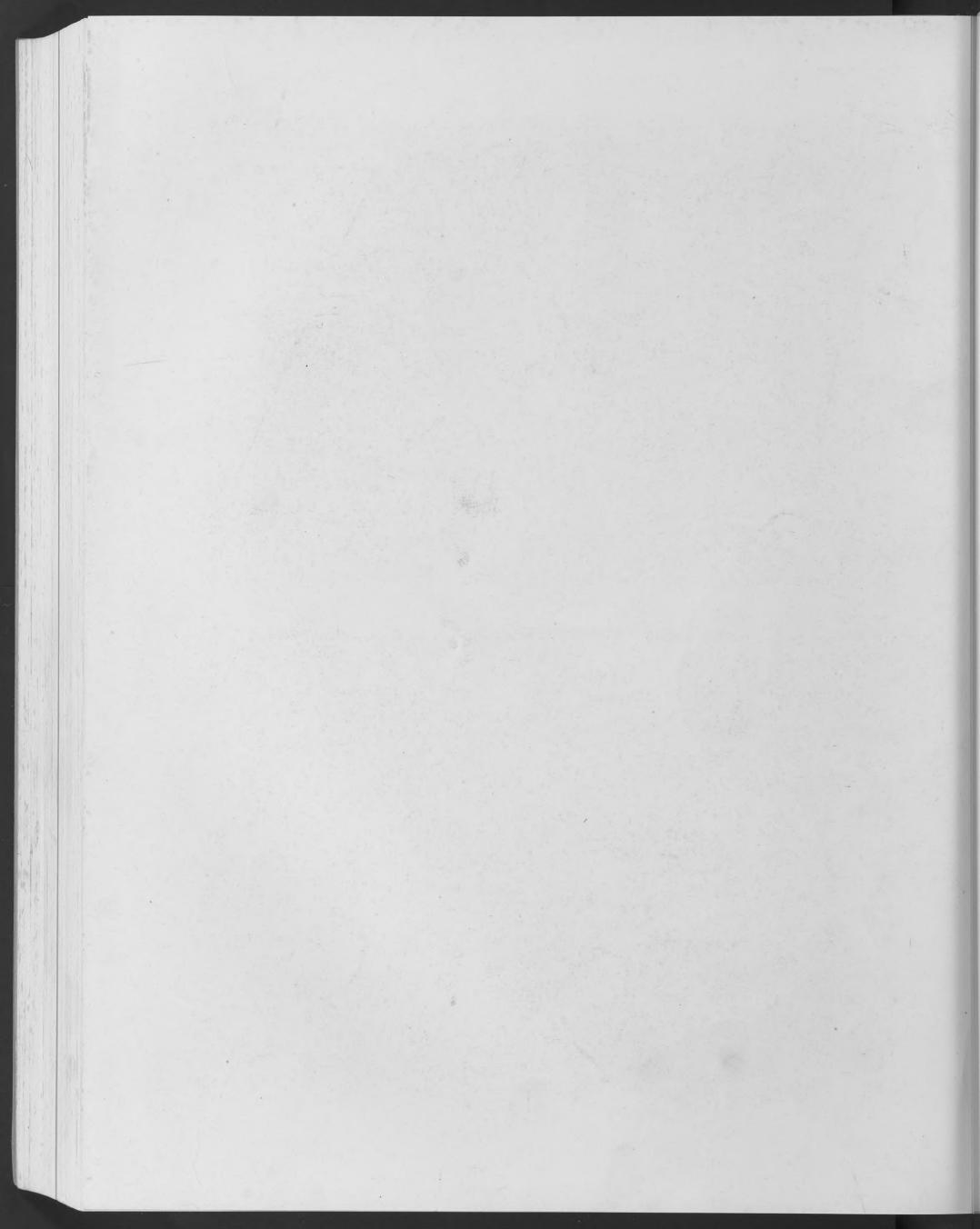
A FLORENCE, DAVANZATI PALACE, LIGURIAN CABINET, SIXTEENTH CENTURY B FLORENCE, VILLA PIA, FLORENTINE DESK CABINET, SIXTEENTH CENTURY







SIENESE CABINETS, SIXTEENTH CENTURY
A SIENA, MOUNT OLIVETO
B FLORENCE, DAVANZATI PALACE

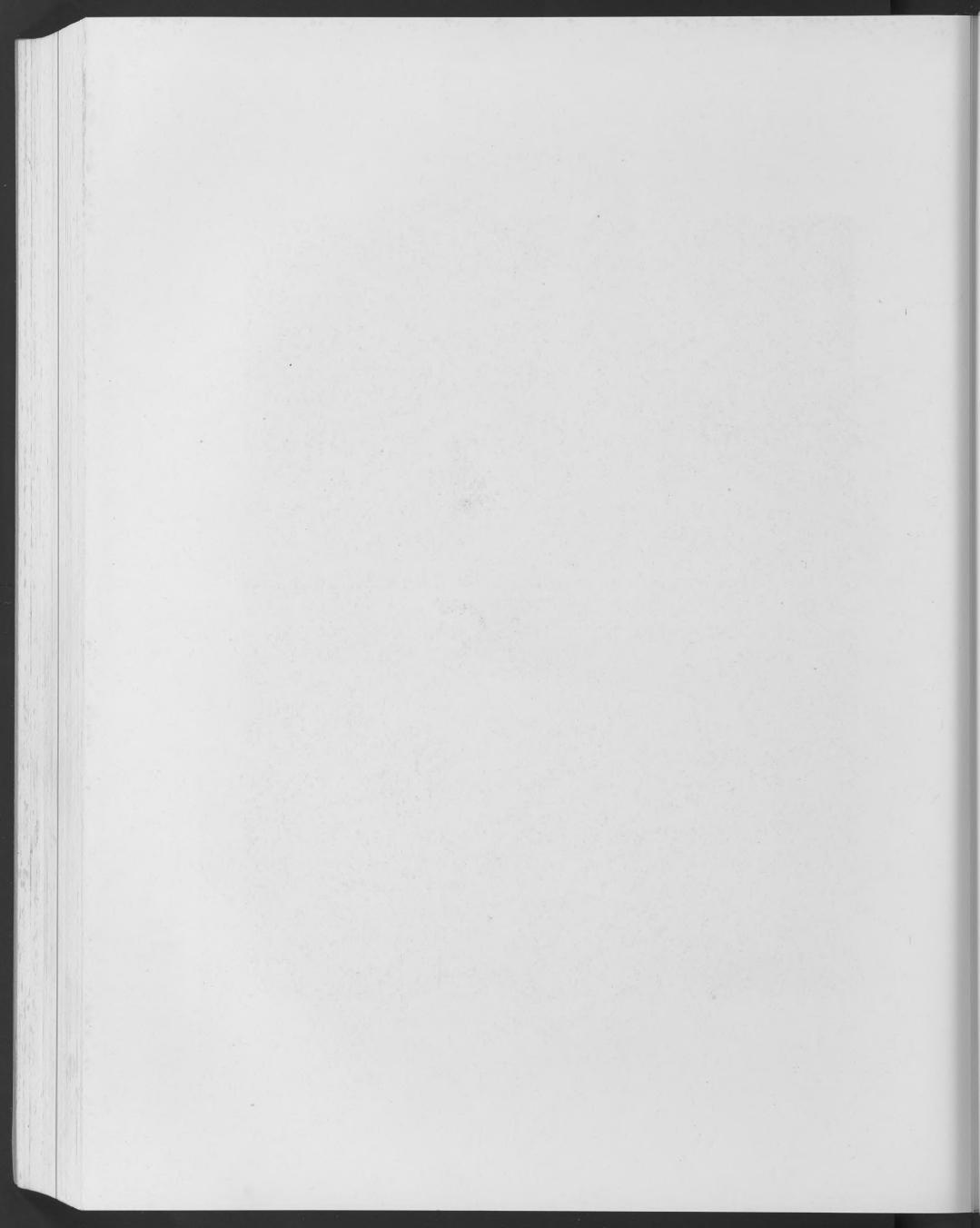




TUSCAN WALNUT CABINET, SIXTEENTH CENTURY



BRESCIAN WALNUT CABINET, SIXTEENTH CENTURY
FLORENCE, VILLA PIA





FLORENCE, VILLA PALMIERI, CHEST, SEVENTEENTH CENTURY TABLE, SIXTEENTH CENTURY

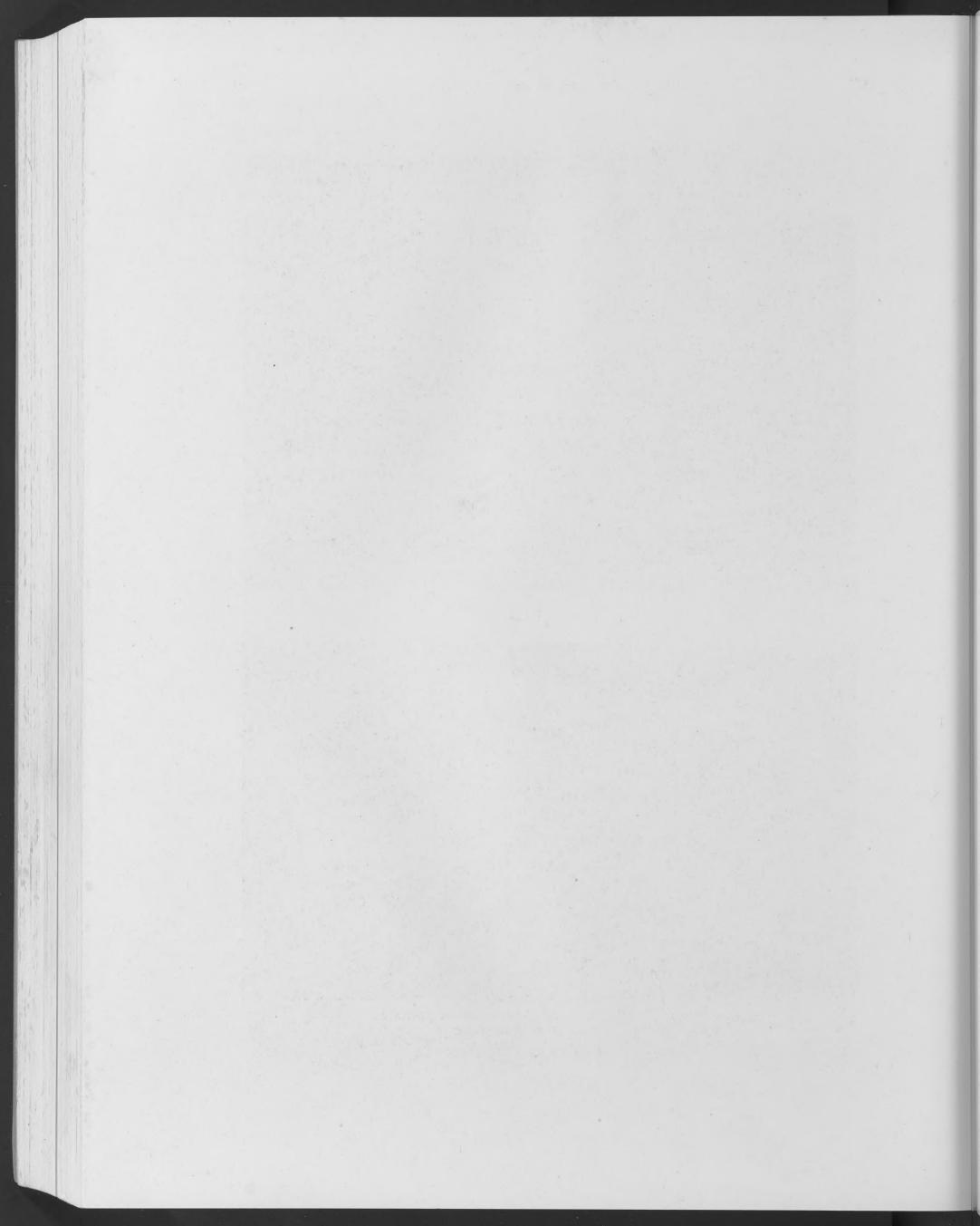
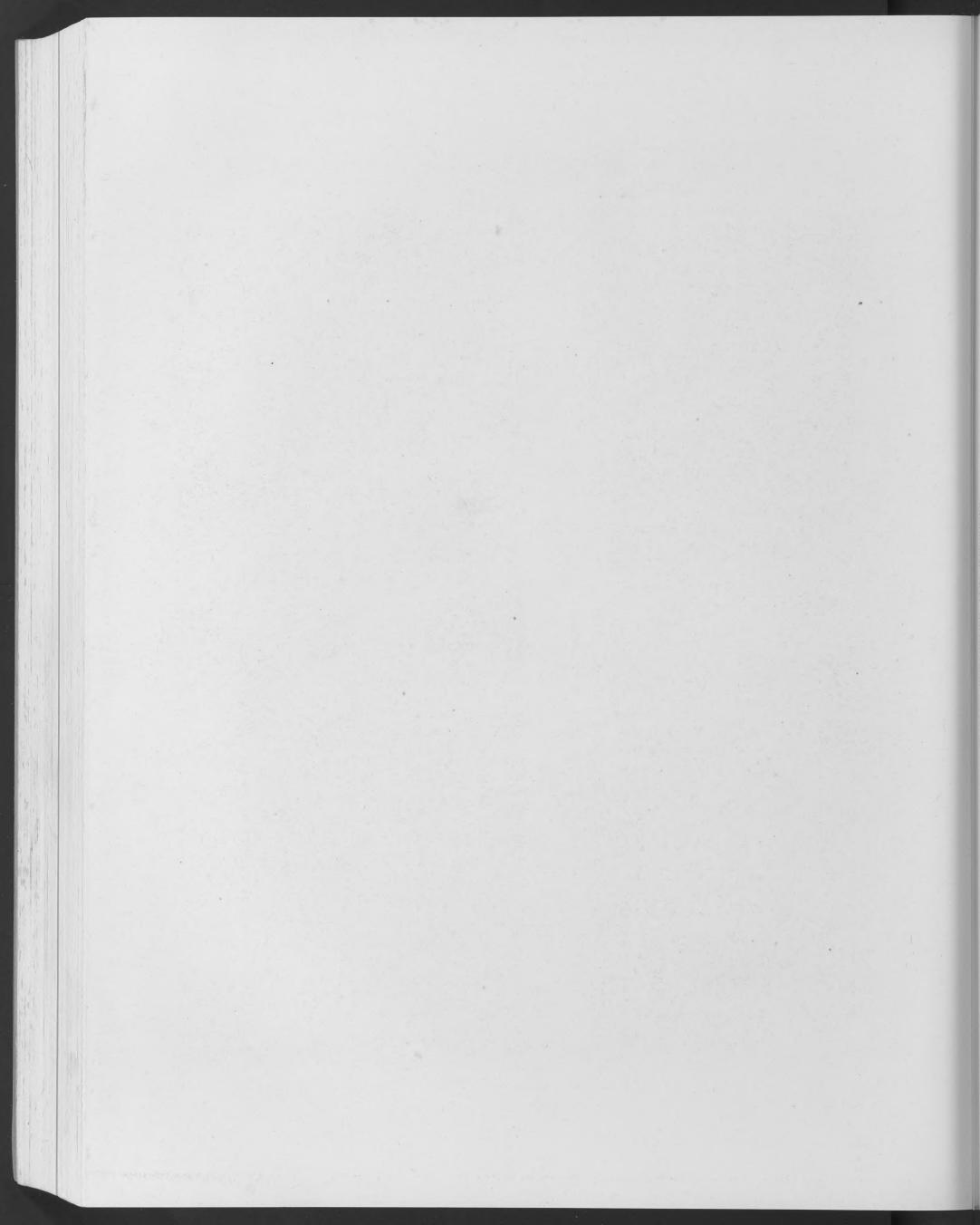


PLATE 176



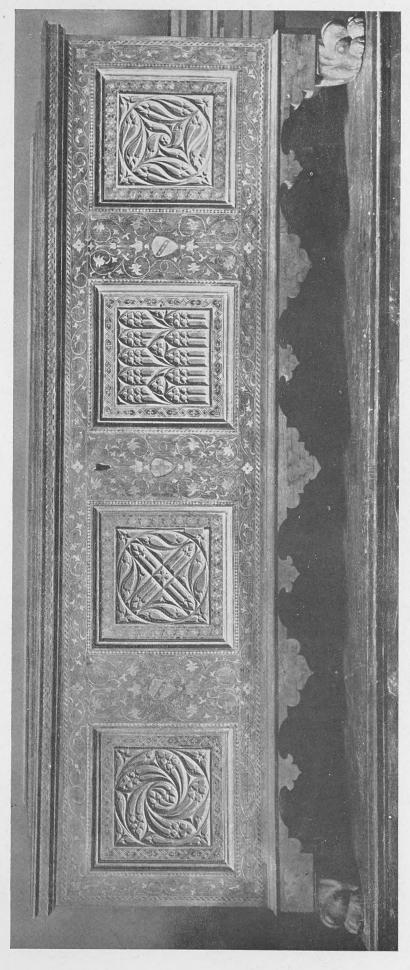


FLORENCE, VILLA PIA, TUSCAN WALNUT CABINETS, SIXTEENTH CENTURY

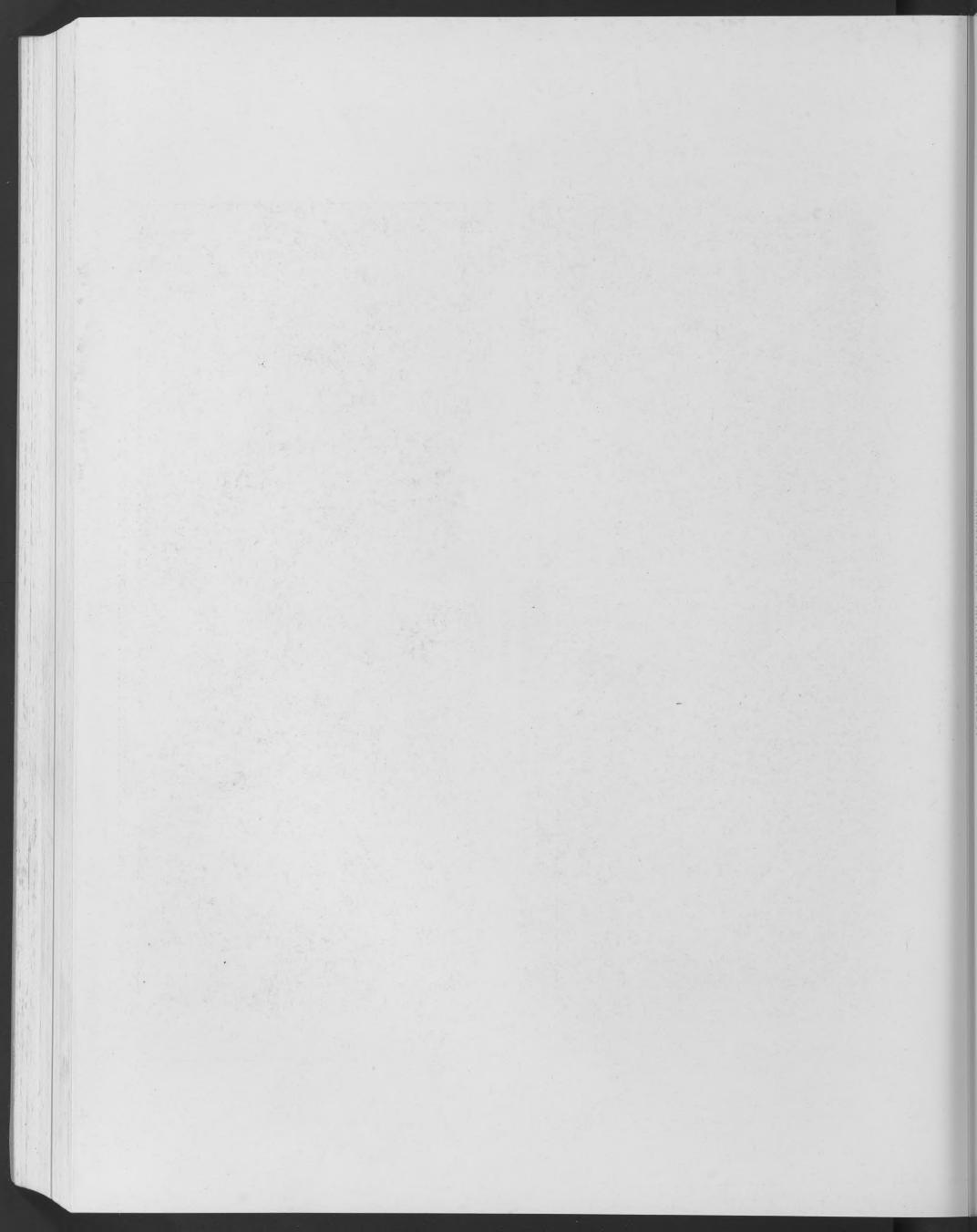


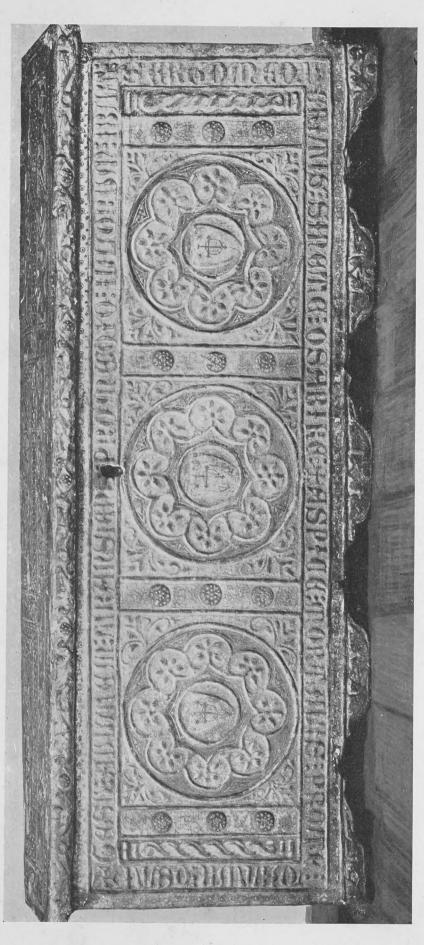


FLORENCE, DAVANZATI PALACE, FLORENTINE INLAID CHEST, FIFTEENTH CENTURY



FLORENCE, NATIONAL MUSEUM, INLAID CHEST, FIFTEENTH CENTURY

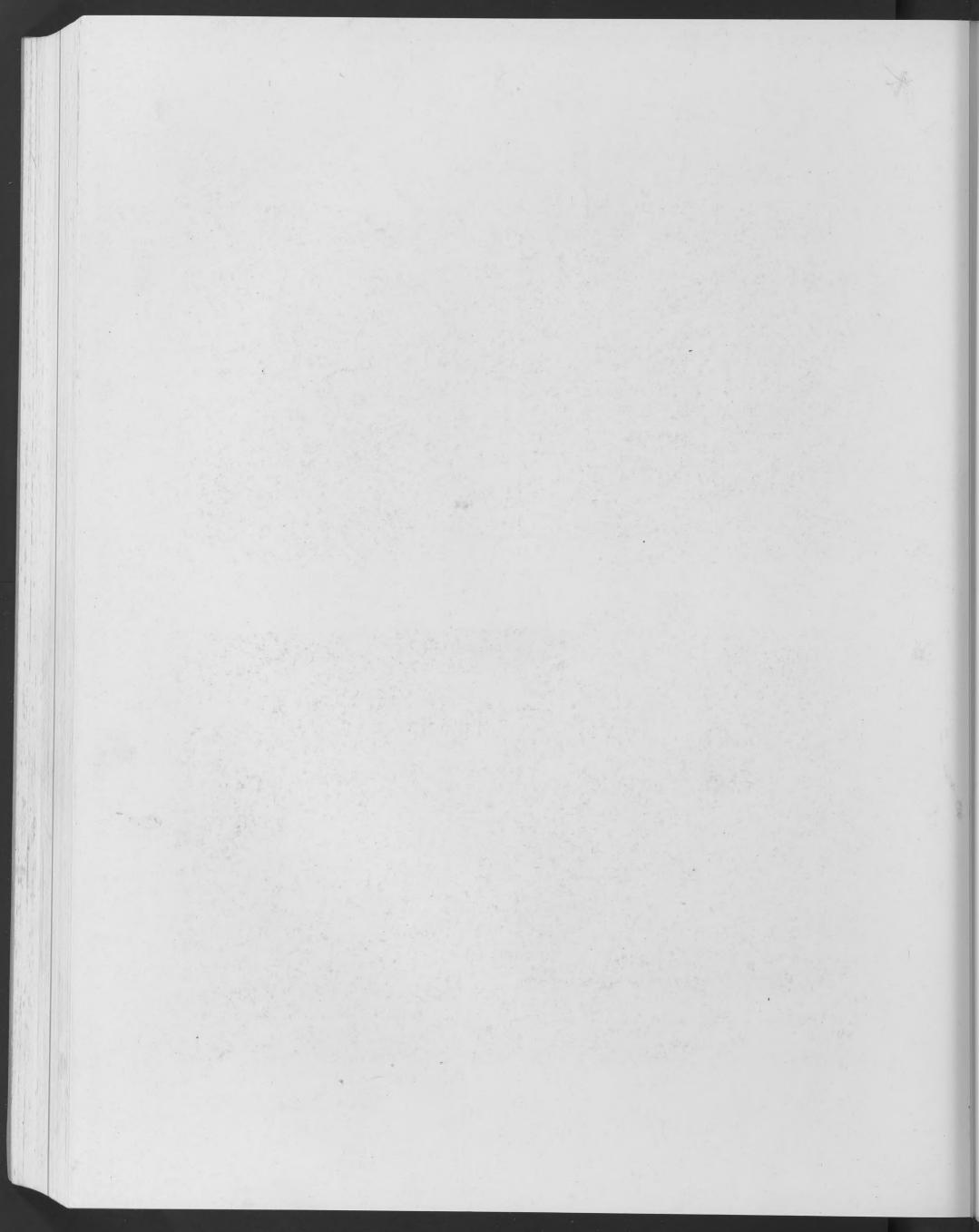




MILAN, GALLERY POLDI-PEZZOLI, CHEST, FIFTEENTH CENTURY



FLORENCE, DAVANZATI PALACE, VENETIAN CARVED WALNUT CHEST, FOURTEENTH CENTURY

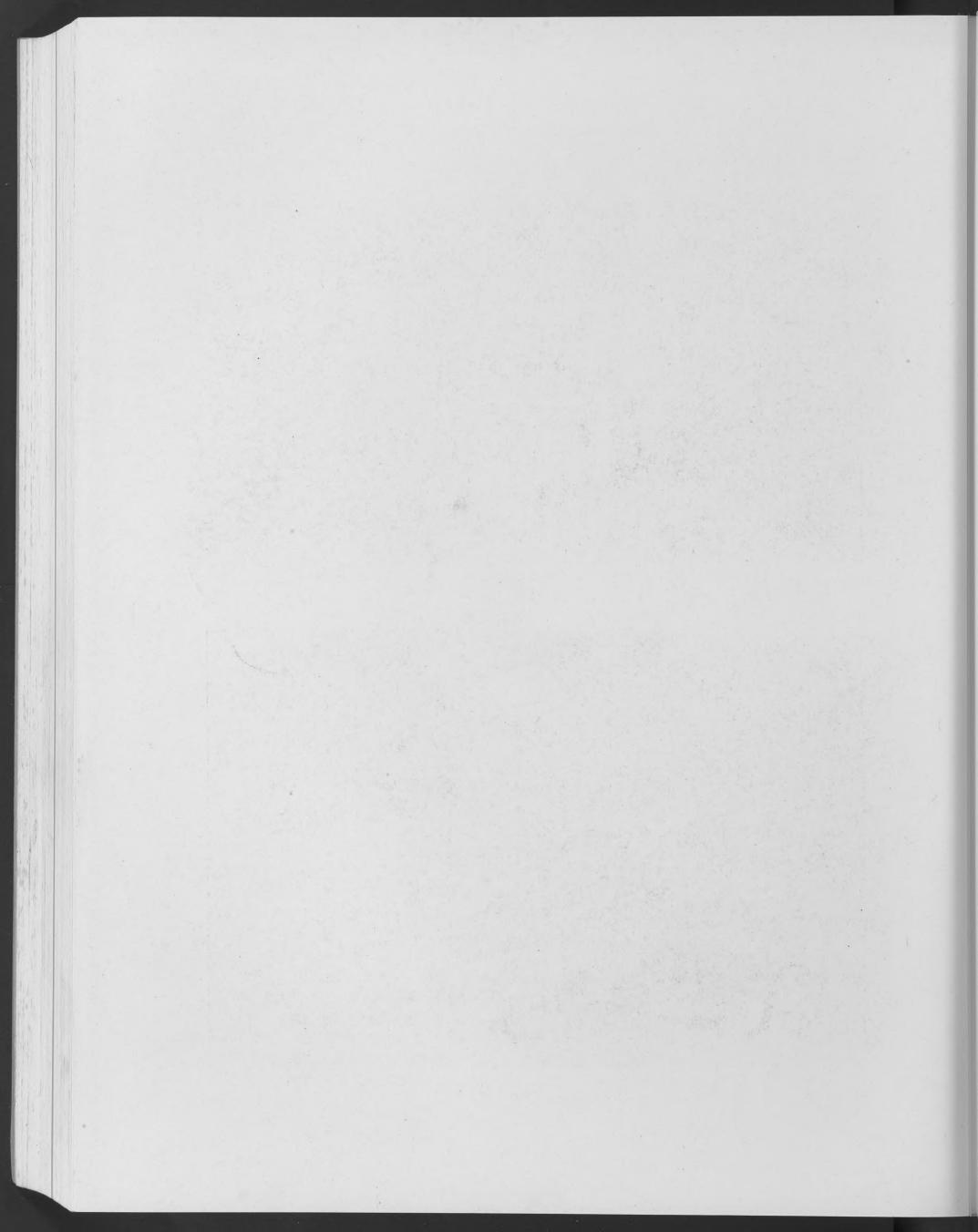




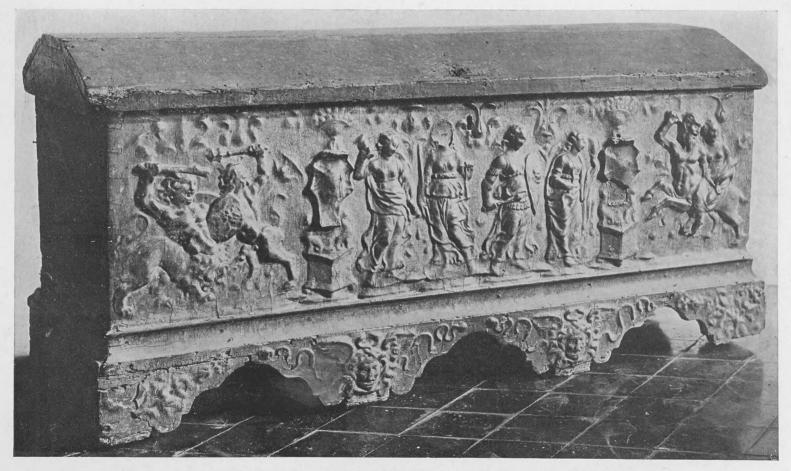
FLORENCE, DAVANZATI PALACE, UMBRIAN GOTHIC CHEST, FOURTEENTH CENTURY



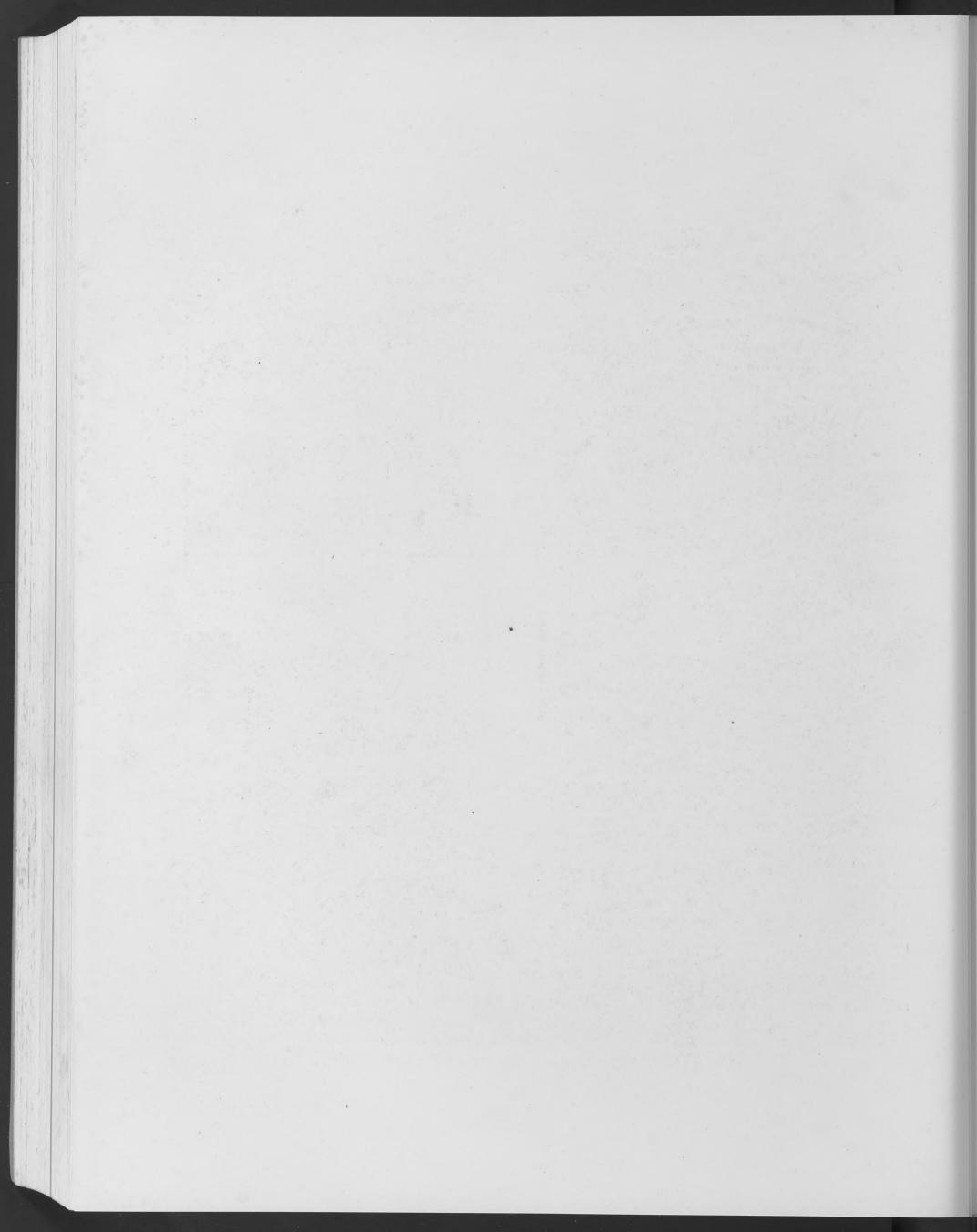
FLORENCE, VILLA PALMIERI, GOTHIC CHEST, FOURTEENTH CENTURY

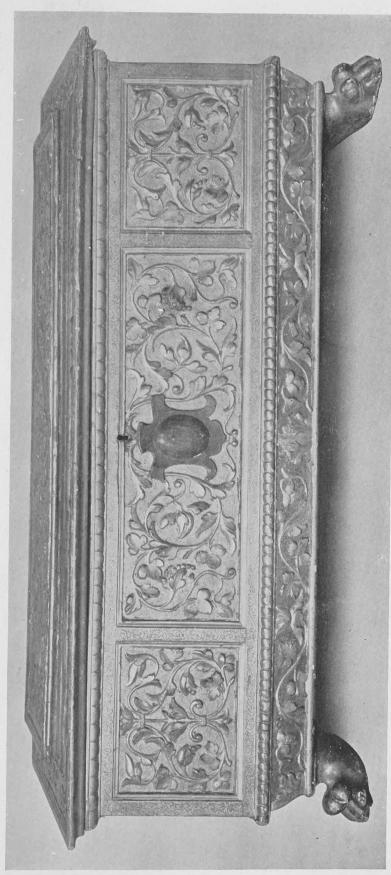




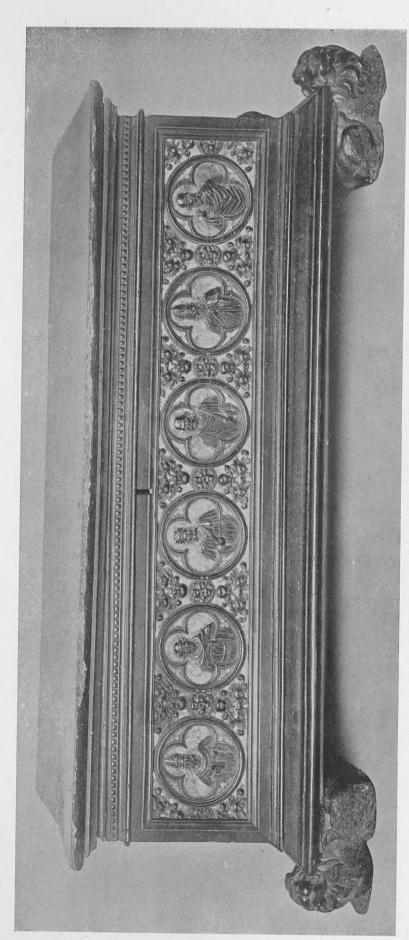


FLORENCE, DAVANZATI PALACE, MARRIAGE COFFERS, FIFTEENTH CENTURY

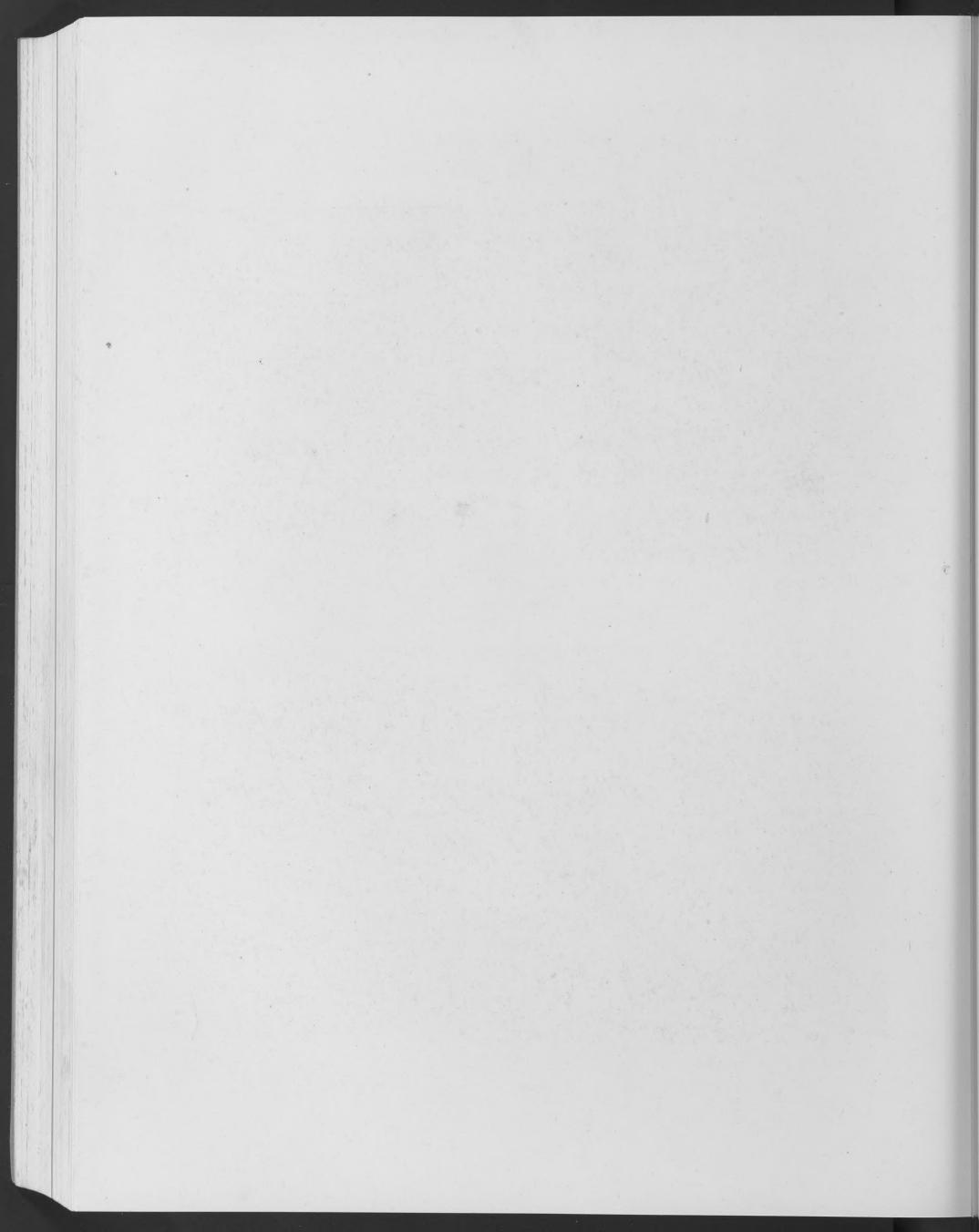




FLORENTINE CHEST, GESSO WORK GILDED, SIXTEENTH CENTURY



GOTHIC WALNUT CHEST, BACKGROUND OF CARVING, GILDED, LATE FIFTEENTH CENTURY



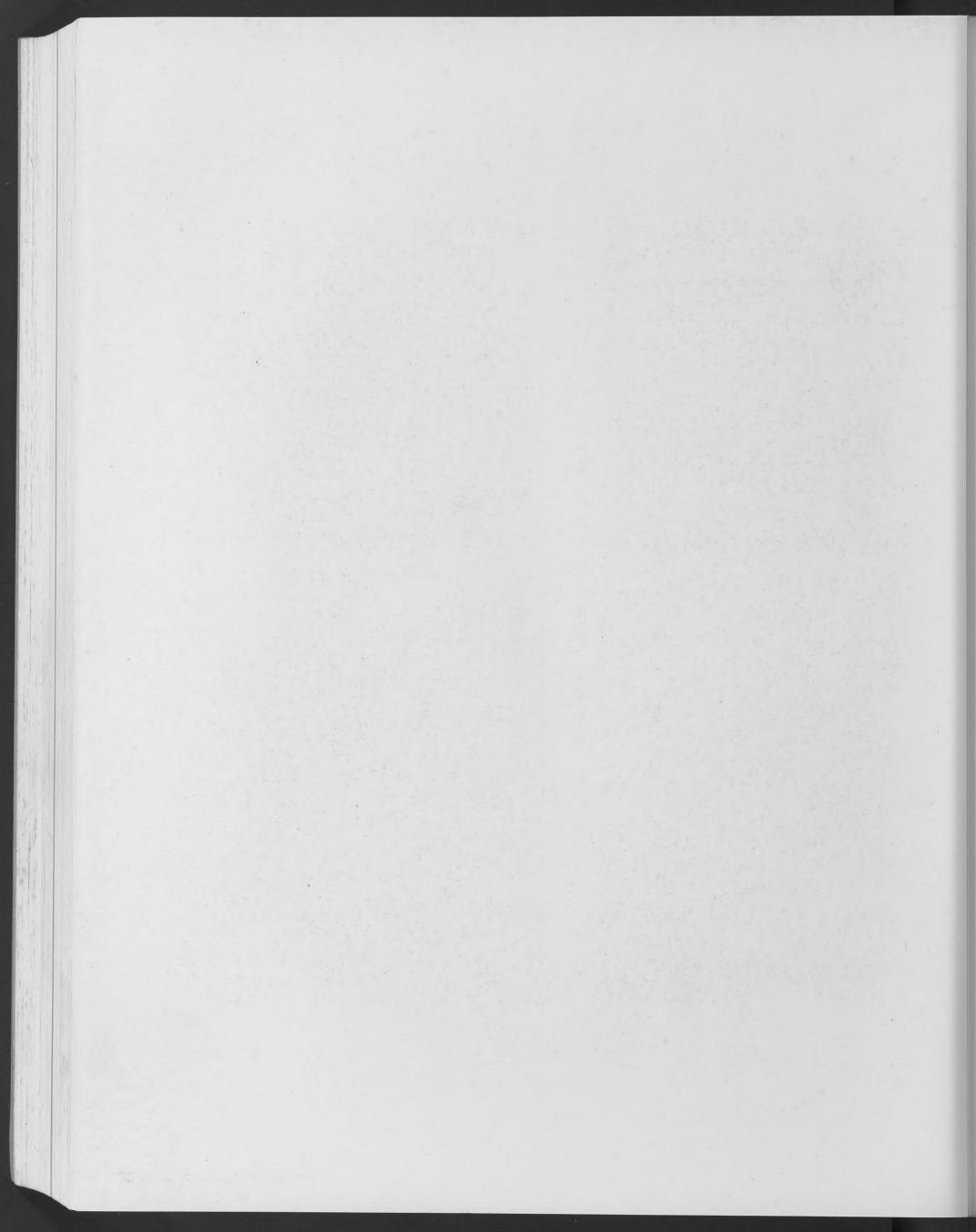


FLORENTINE MARRIAGE COFFER, FIFTEENTH CENTURY



FLORENTINE CHEST, FIFTEENTH CENTURY

FLORENCE, DAVANZATI PALACE

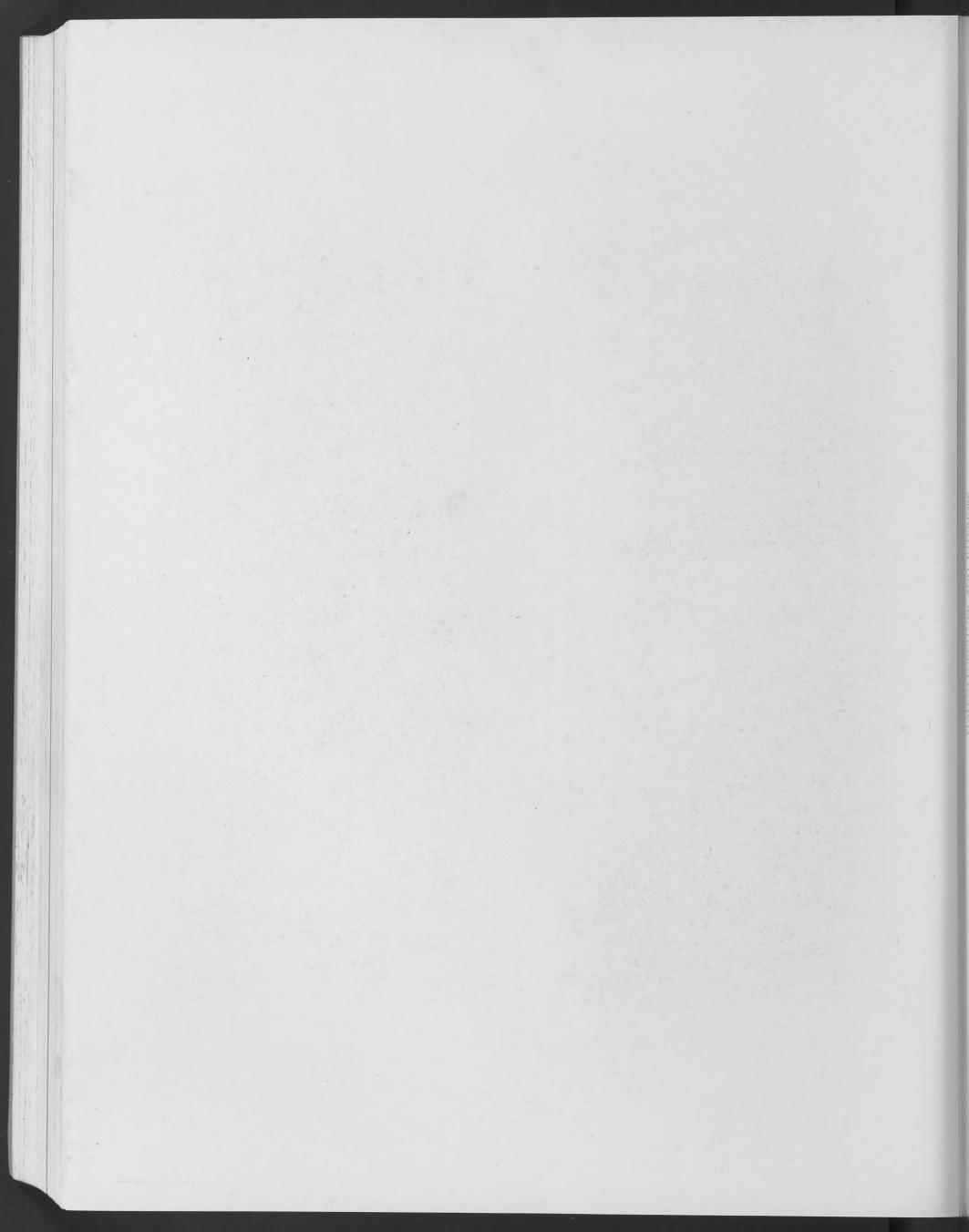


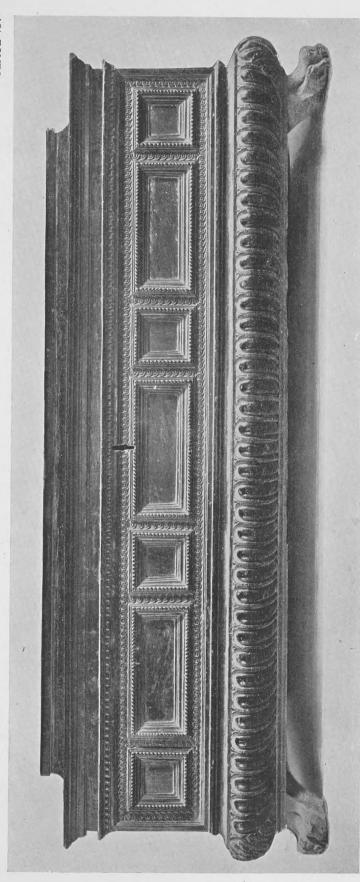


FLORENCE, VINCIGLIATA PALACE, CHEST, SIXTEENTH CENTURY



FLORENCE, VILLA PALMIERI, CHEST, SIXTEENTH CENTURY

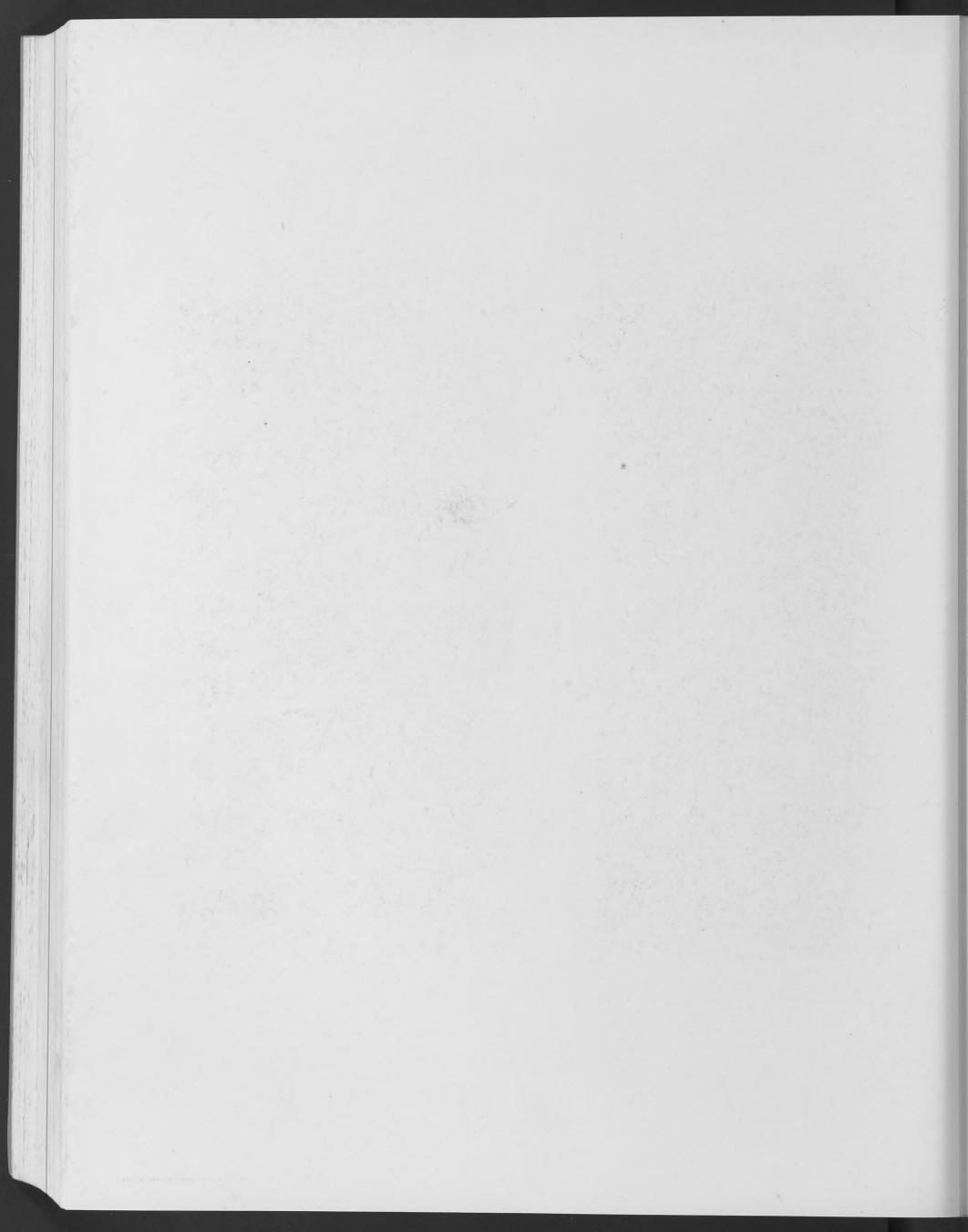


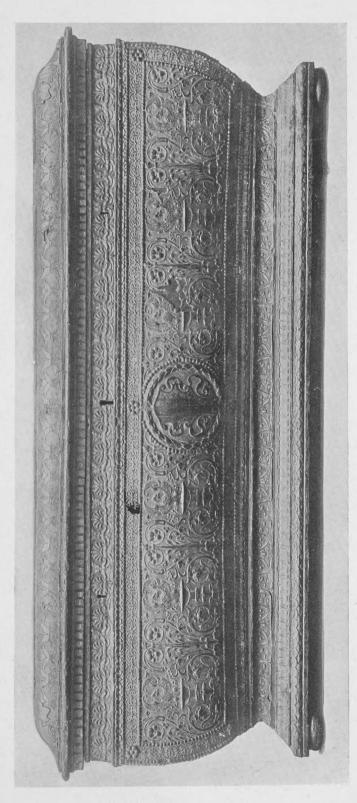


FLORENCE, VINCIGLIATA PALACE. CHEST, SIXTEENTH CENTURY

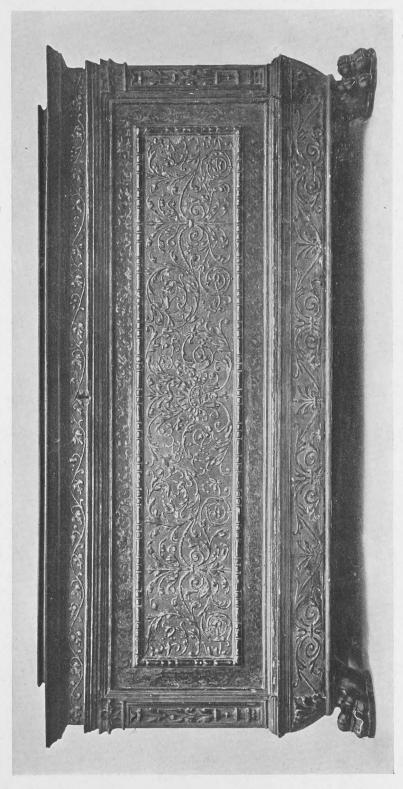


MILAN, CIVIC MUSEUM, VENETIAN CHEST, FIFTEENTH CENTURY



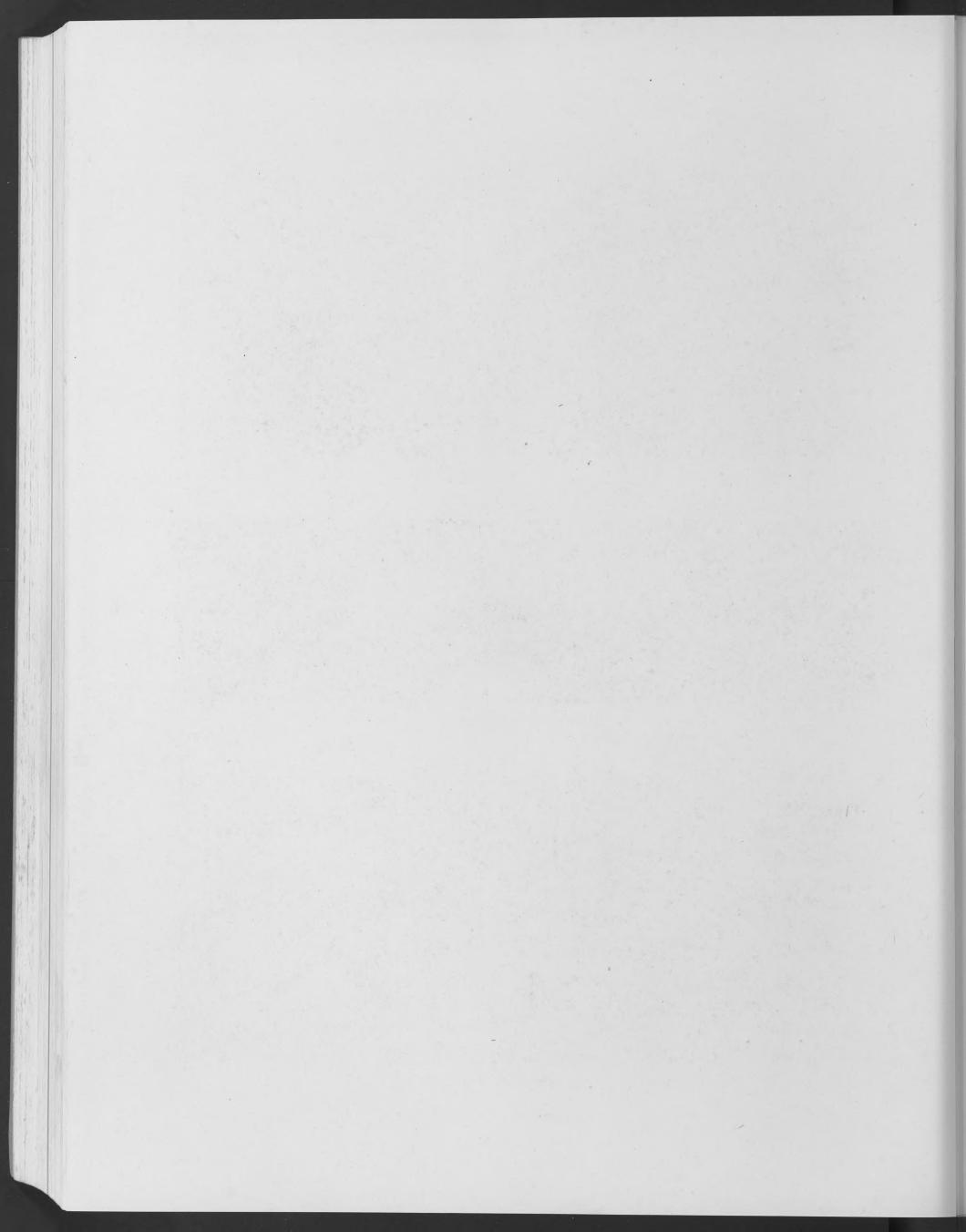


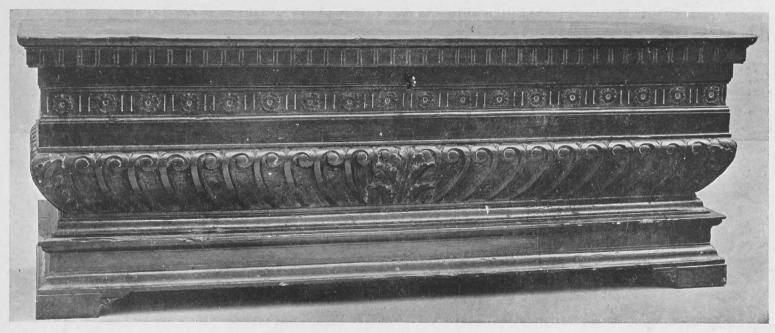
FLORENTINE CHEST, FIFTEENTH CENTURY



CHEST, GESSO WORK, GILDED, SIXTEENTH CENTURY

LONDON, VICTORIA AND ALBERT MUSEUM

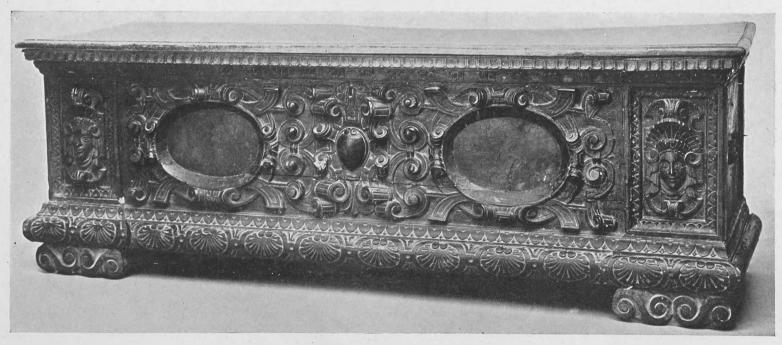




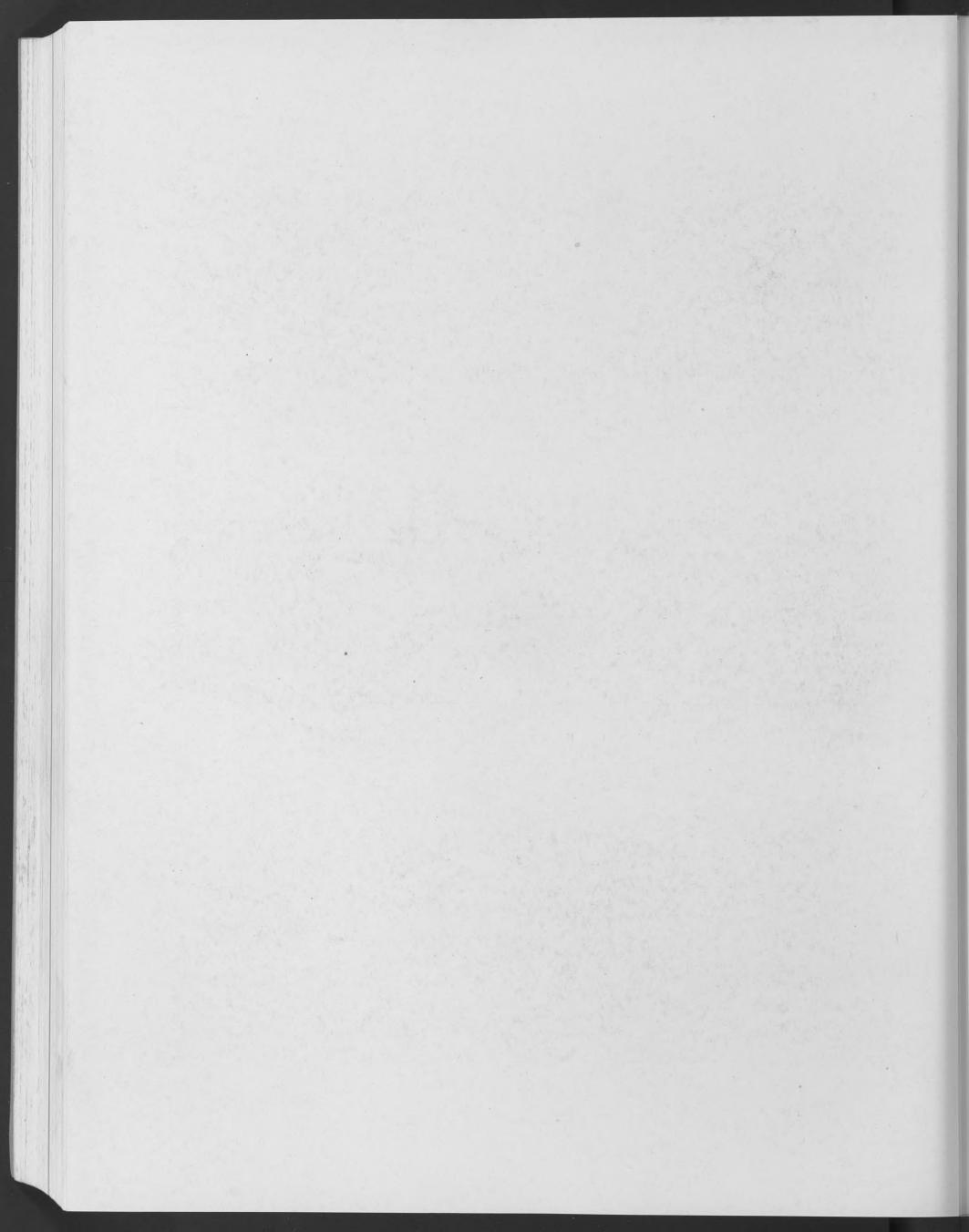
CHEST, SIXTEENTH CENTURY

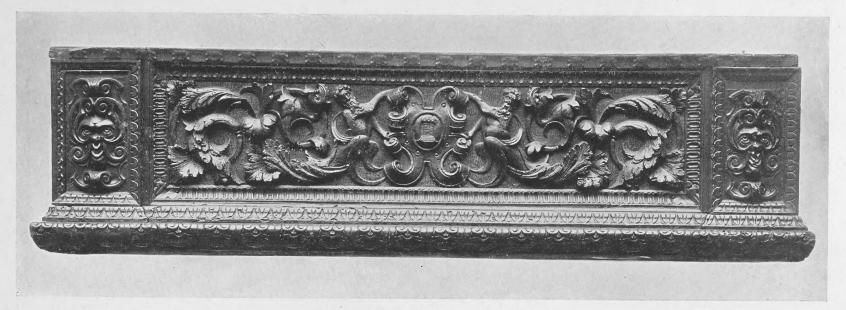


CARVING, LATE FIFTEENTH CENTURY



UMBRIAN CHEST, SIXTEENTH CENTURY





CHEST FRONT, LATE FIFTEENTH CENTURY

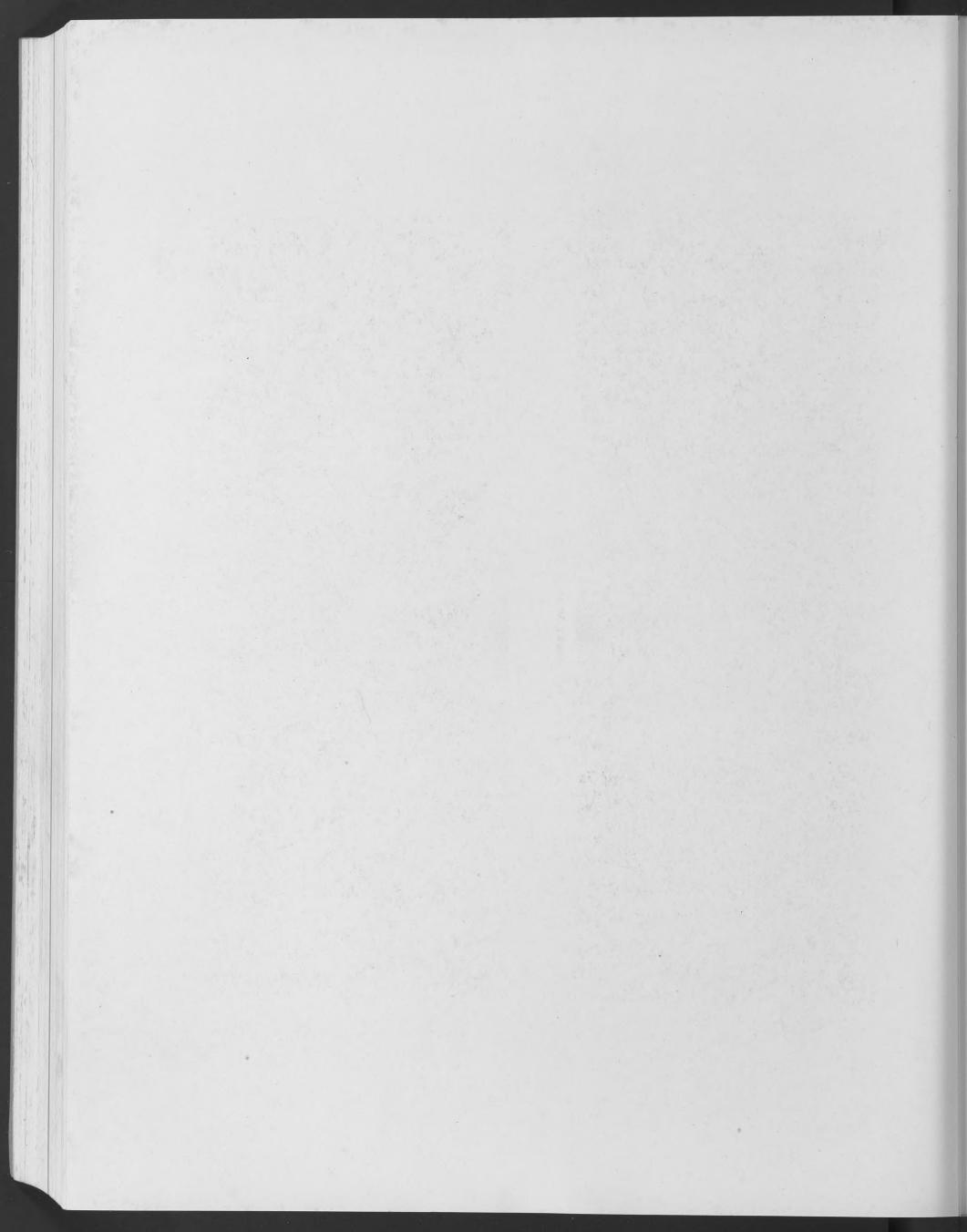


CHEST FRONT, EARLY SIXTEENTH CENTURY



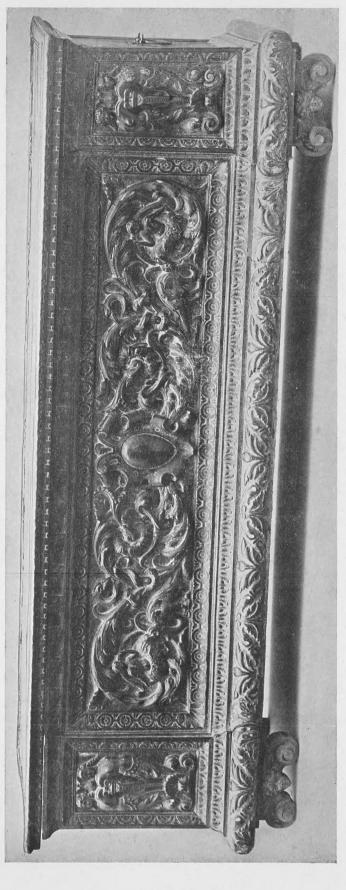
CHEST FRONT, SIXTEENTH CENTURY

LONDON, VICTORIA AND ALBERT MUSEUM

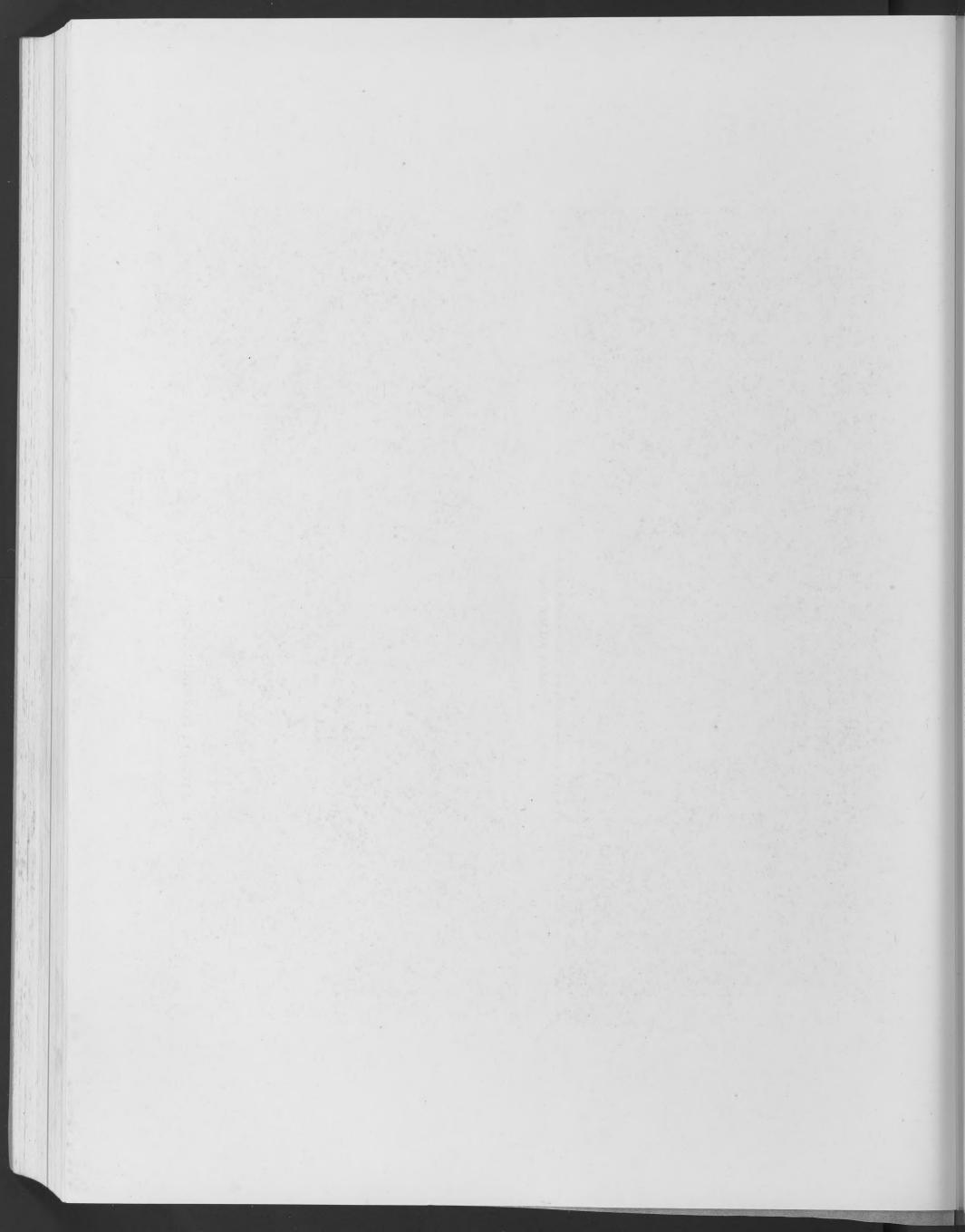




LONDON, VICTORIA AND ALBERT MUSEUM, CHEST, FIFTEENTH CENTURY



NEW YORK, METROPOLITAN MUSEUM OF ART, CHEST, SIXTEENTH CENTURY

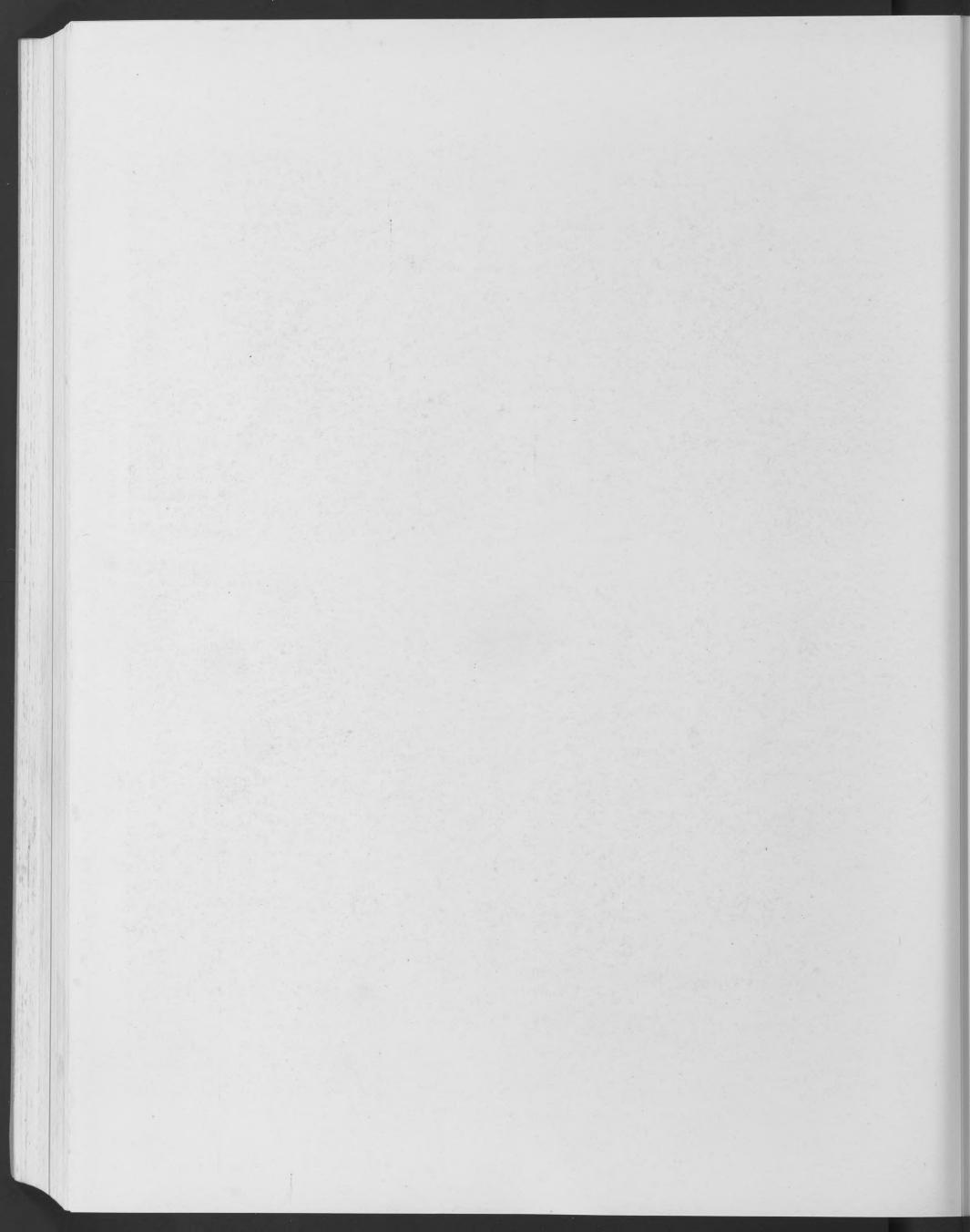




FLORENCE, VINCIGLIATA PALACE, CHEST, SIXTEENTH CENTURY



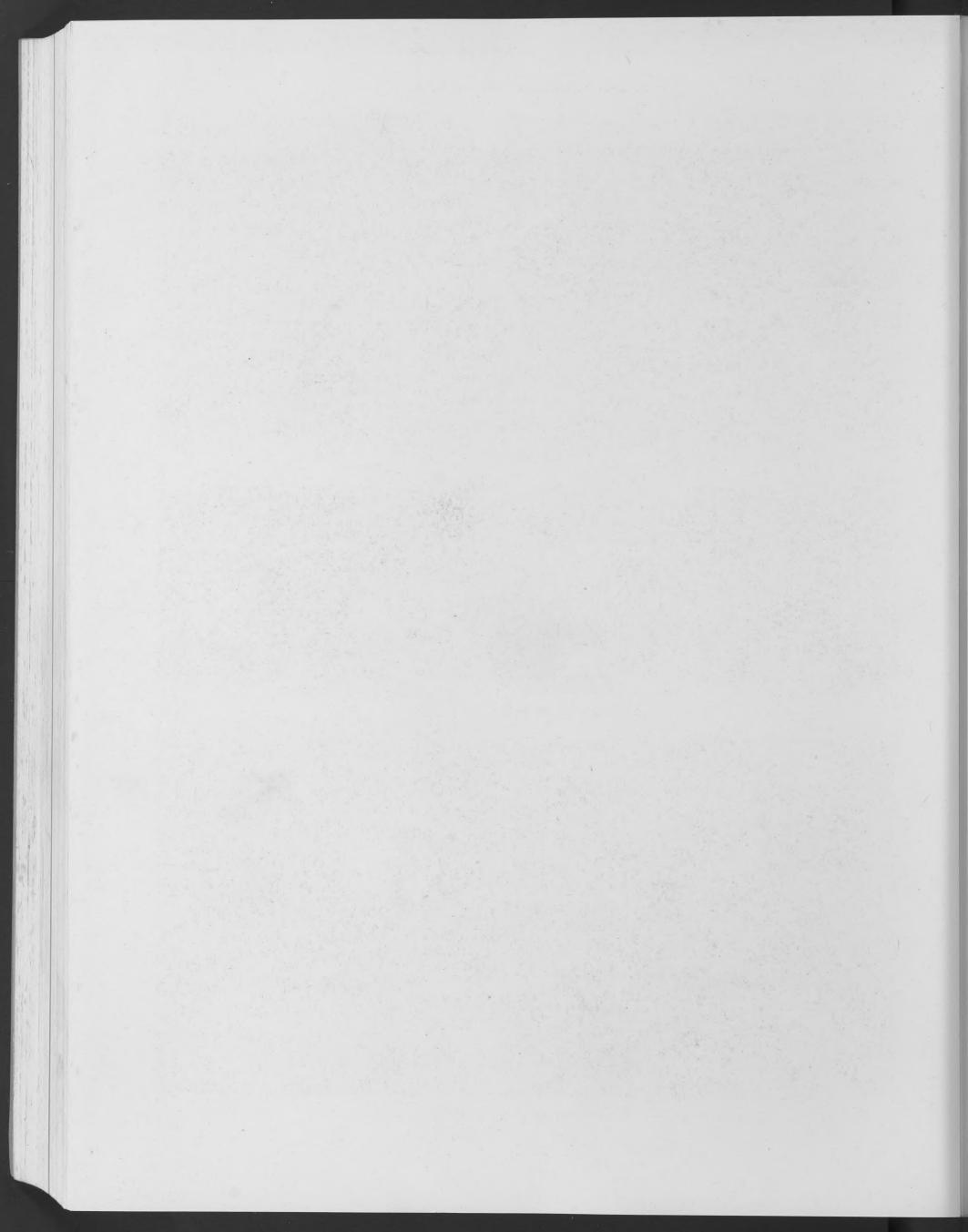
LONDON, VICTORIA AND ALBERT MUSEUM, CHEST, SIXTEENTH CENTURY







LONDON, VICTORIA AND ALBERT MUSEUM, WALNUT CHESTS, SIXTEENTH CENTURY

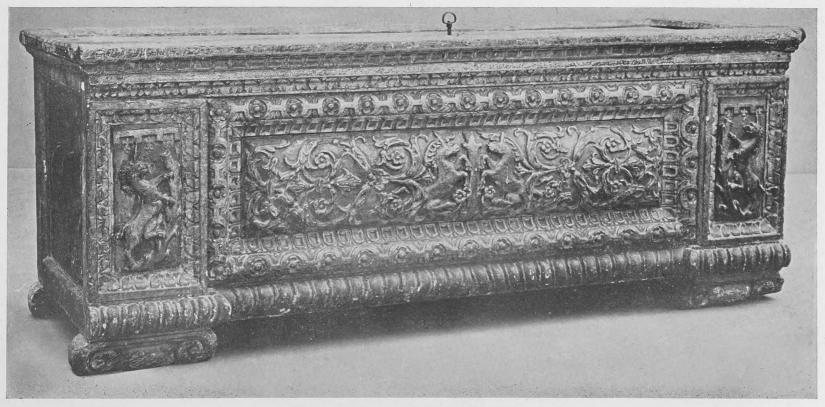




CHEST, SIXTEENTH CENTURY

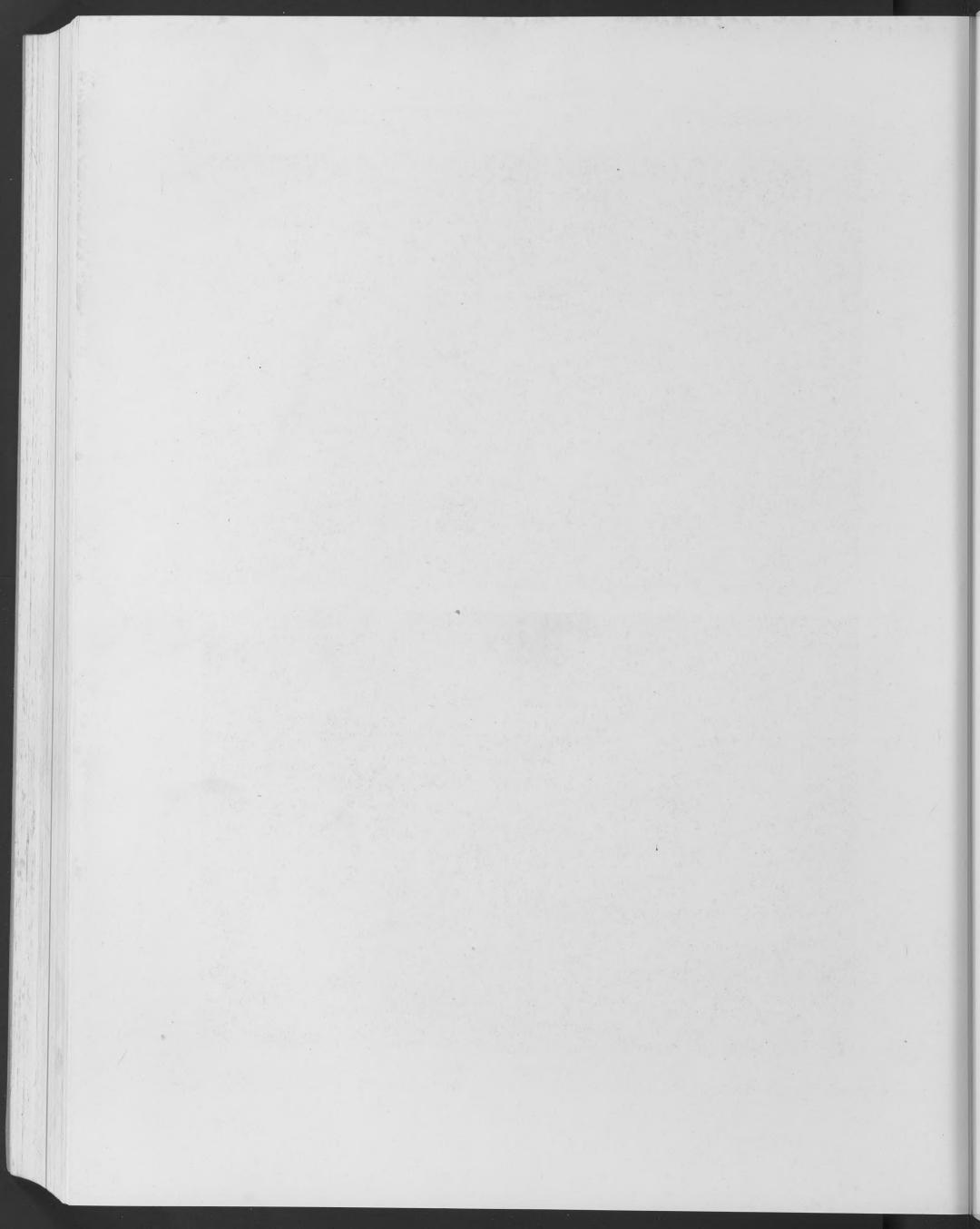


CARVING, SIXTEENTH CENTURY

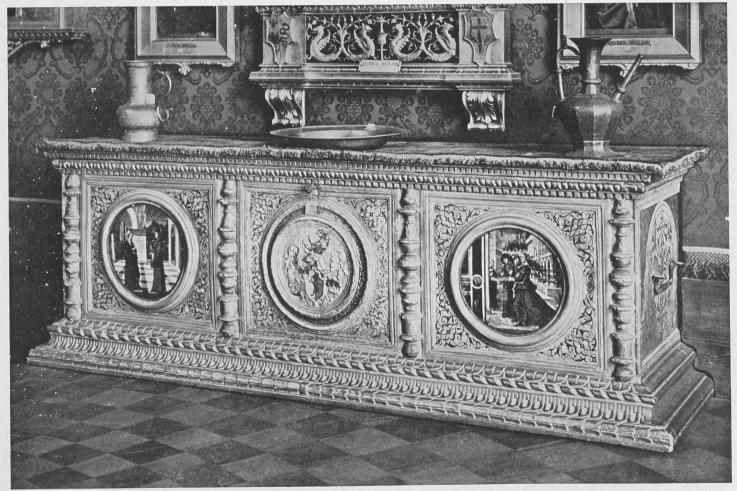


SIENESE CHEST, EARLY SIXTEENTH CENTURY

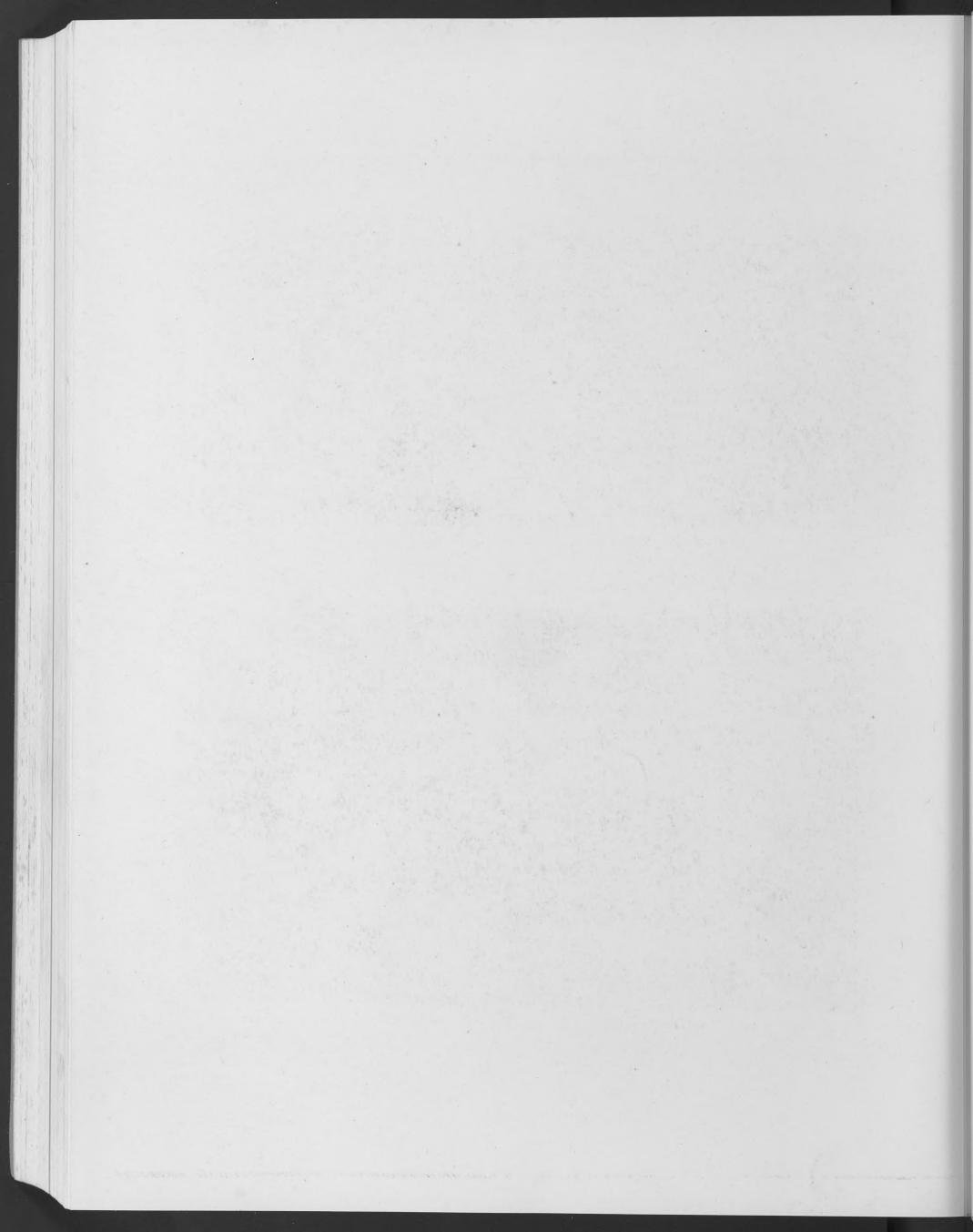
NEW YORK, METROPOLITAN MUSEUM OF ART







MILAN, MUSEUM POLDI-PEZZOLI, CHESTS, FIFTEENTH CENTURY

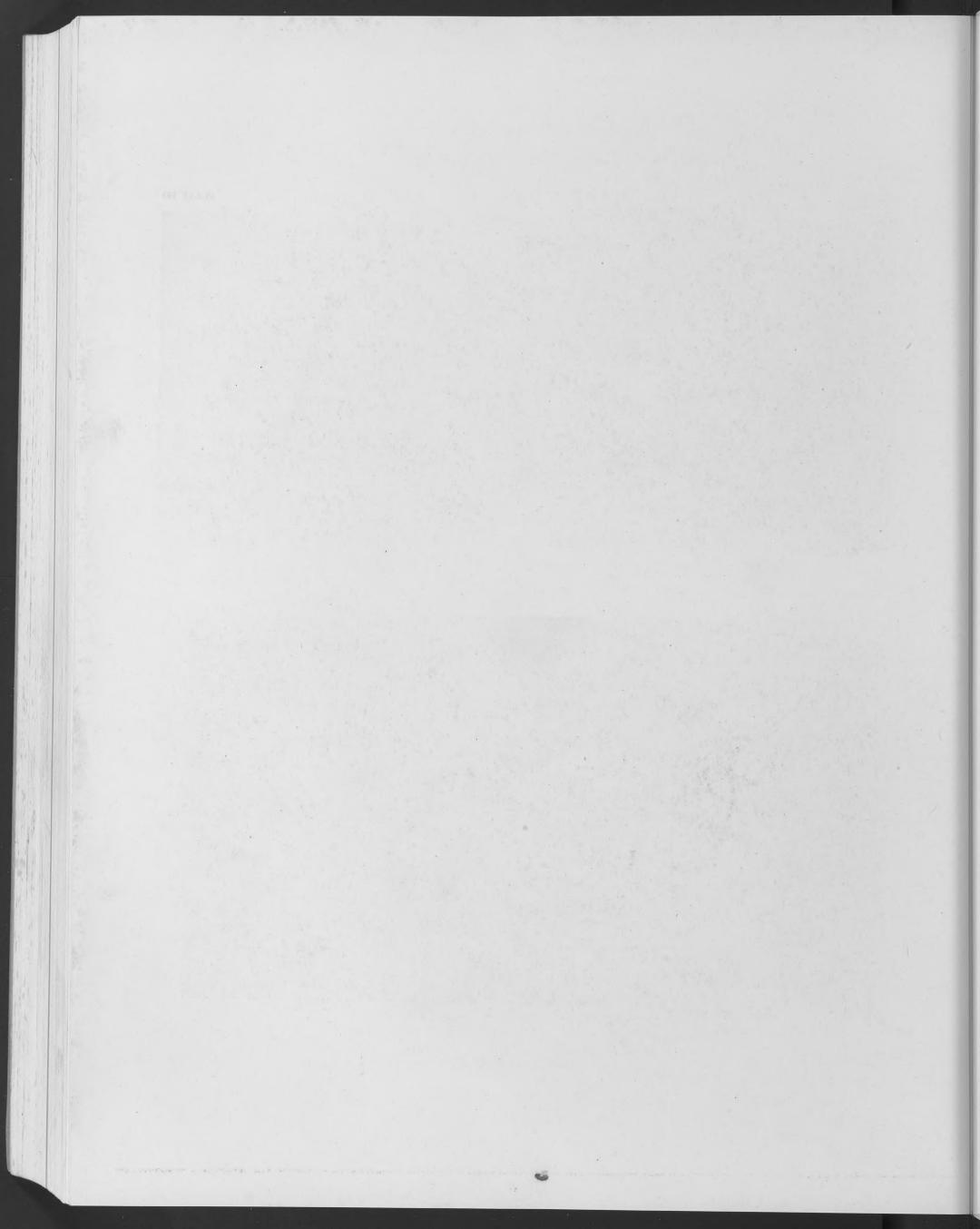




LONDON, VICTORIA AND ALBERT MUSEUM, CARVED CHEST, SIXTEENTH CENTURY



MILAN, CIVIC MUSEUM, CARVED CHEST, SIXTEENTH CENTURY

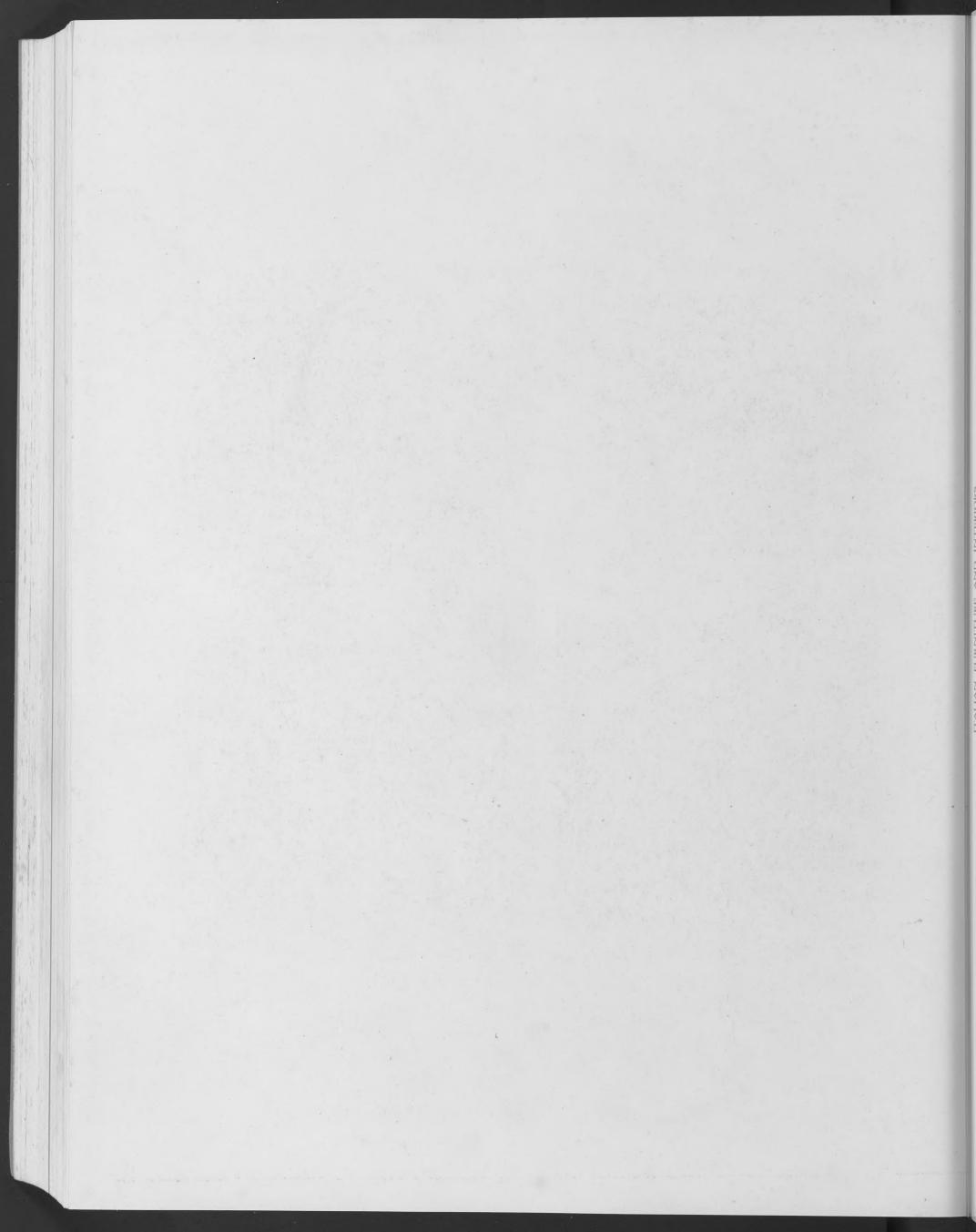


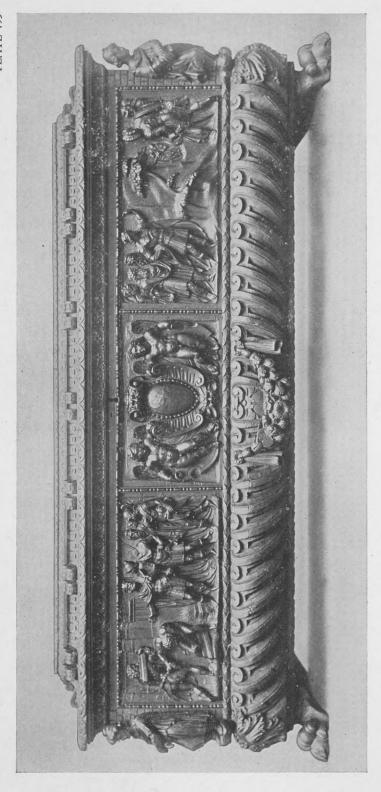


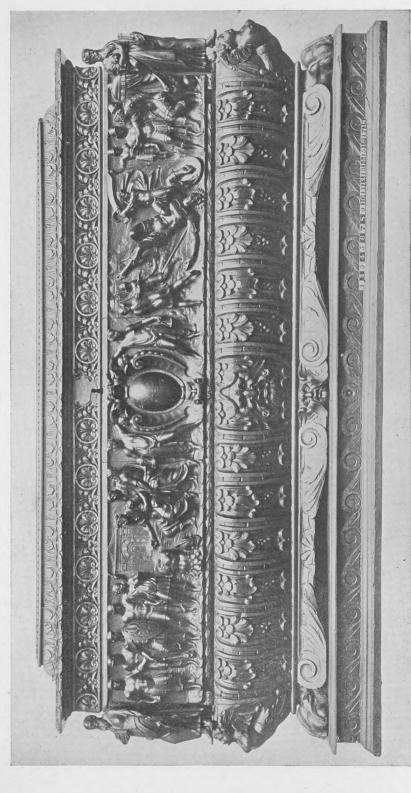
FLORENCE, NATIONAL MUSEUM, CHEST, FIFTEENTH CENTURY



FLORENCE, VILLA-REALE-DI-POGGIO A CAIANO, CHEST, SIXTEENTH CENTURY

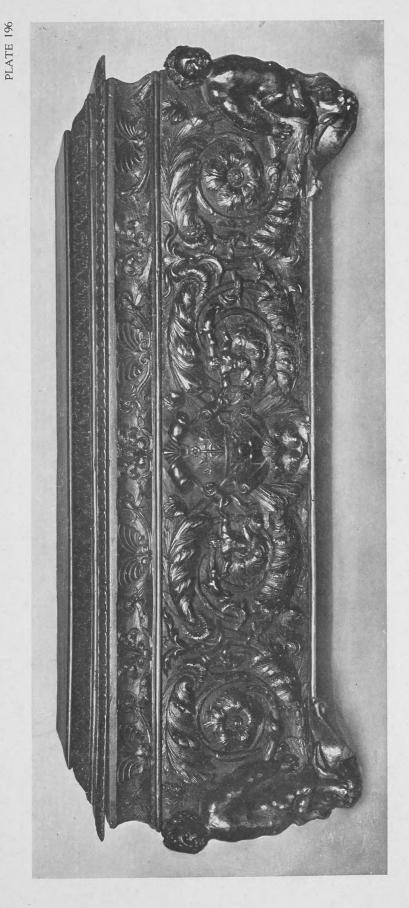






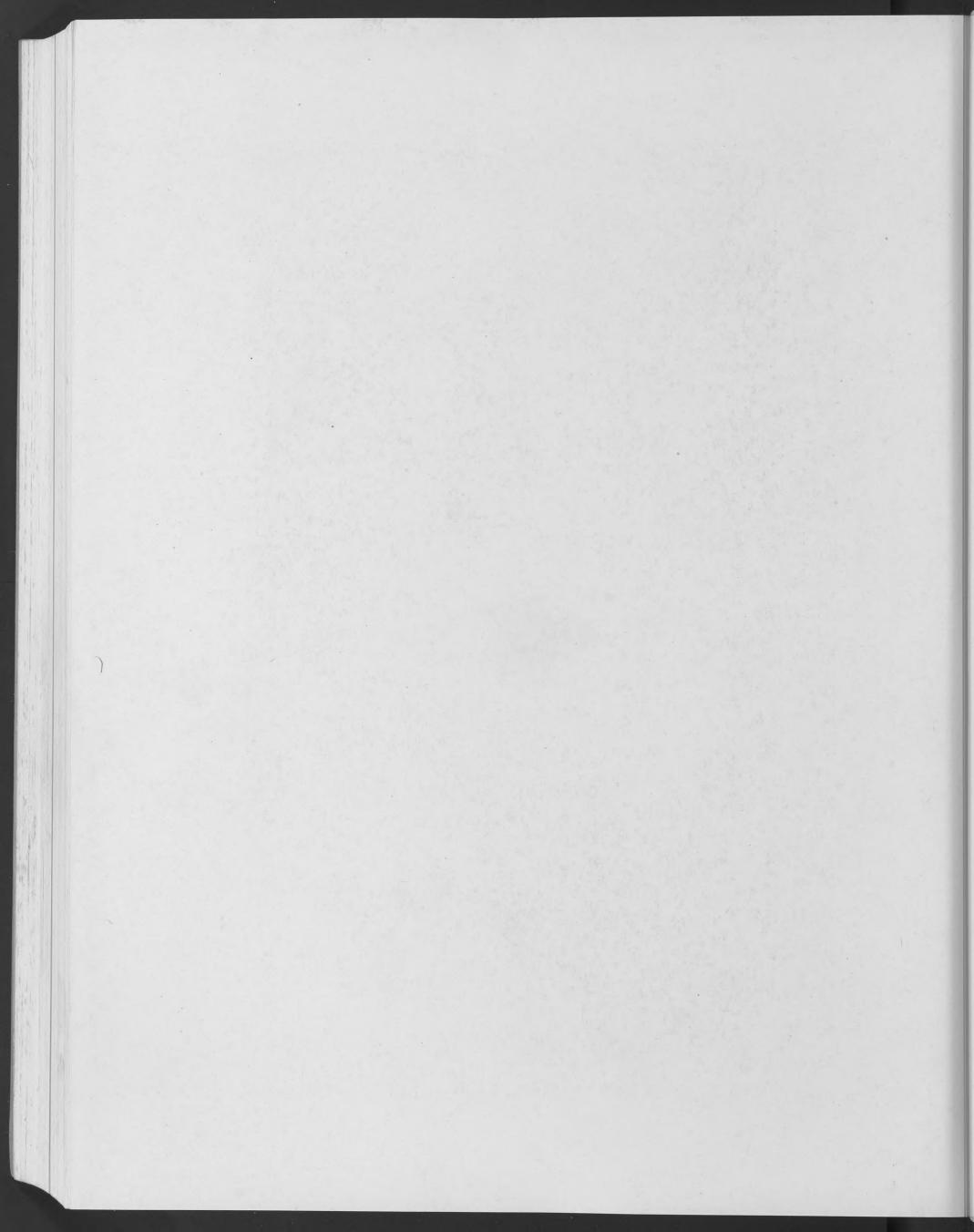
LONDON, VICTORIA AND ALBERT MUSEUM, CHESTS, SIXTEENTH CENTURY







CHESTS, SIXTEENTH CENTURY





CHEST, SIXTEENTH CENTURY

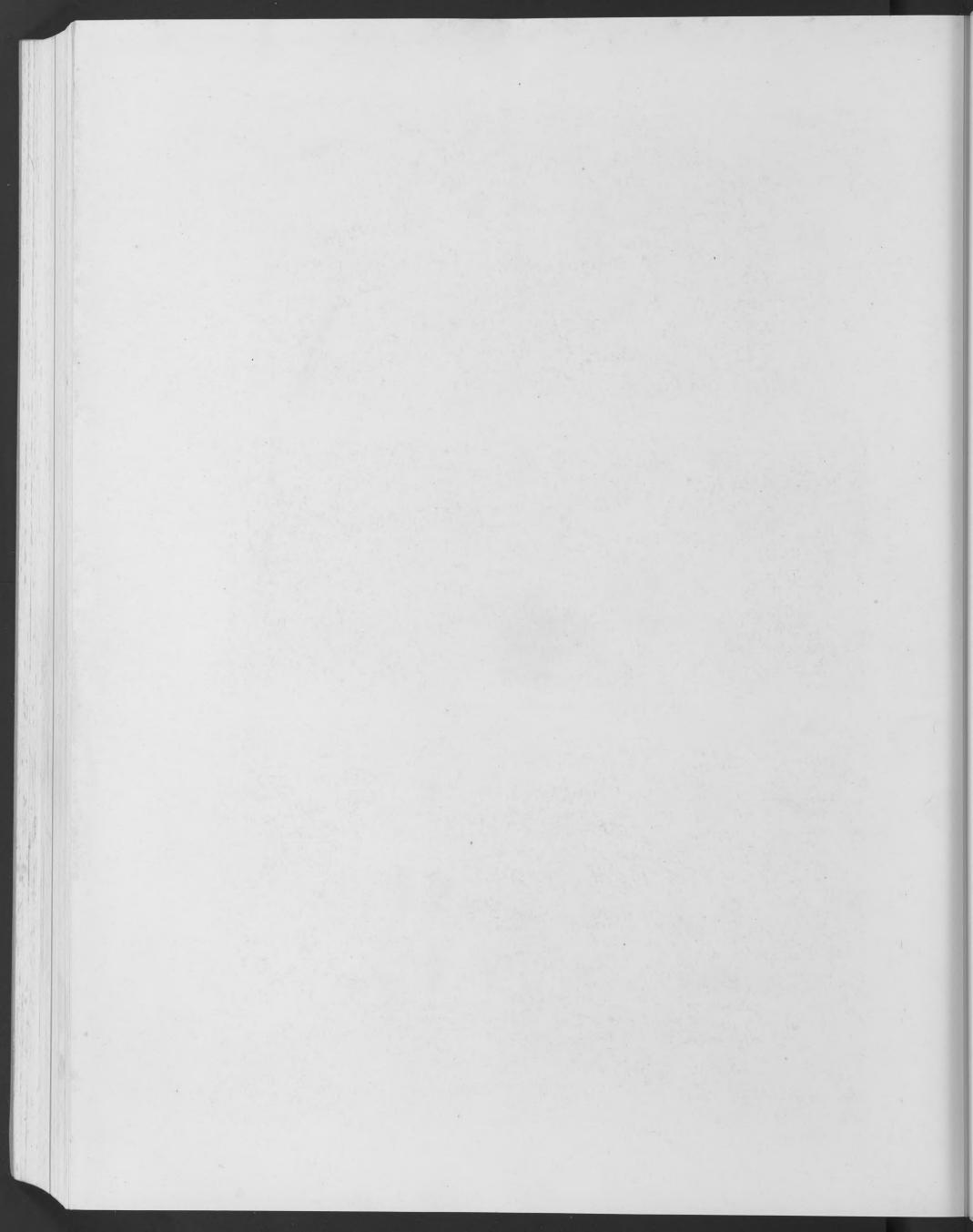
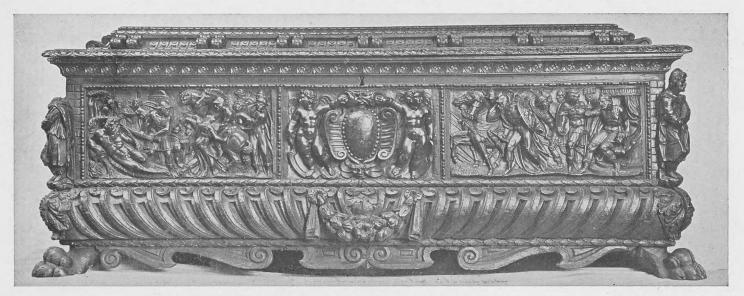


PLATE 198



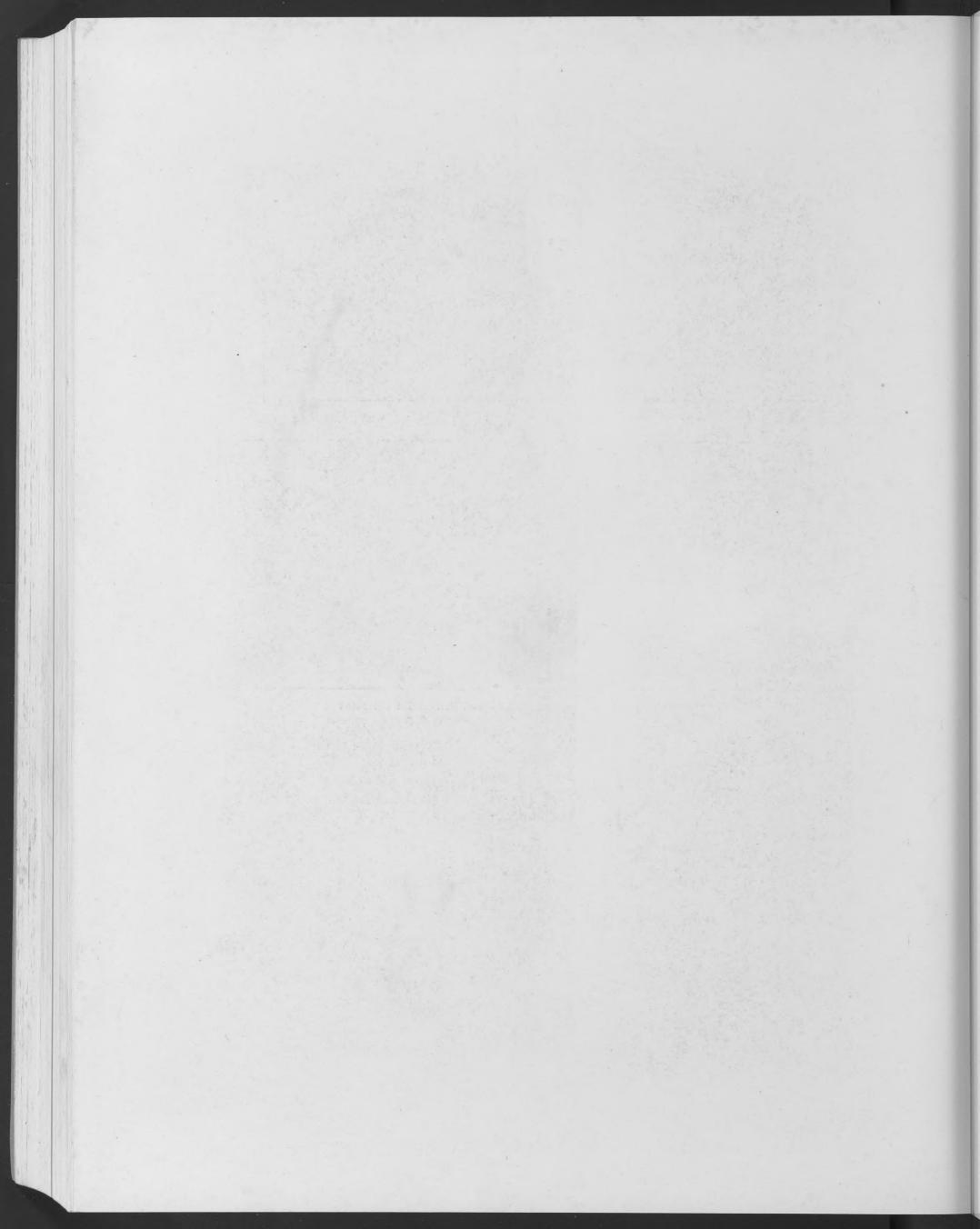
LONDON, VICTORIA AND ALBERT MUSEUM, SIXTEENTH CENTURY

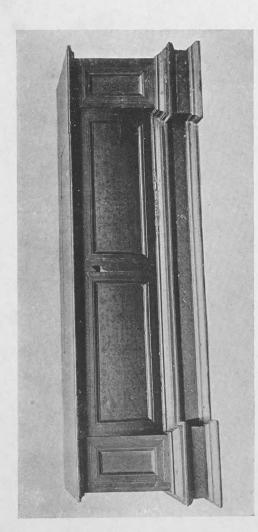


LONDON, VICTORIA AND ALBERT MUSEUM, CHEST, SIXTEENTH CENTURY

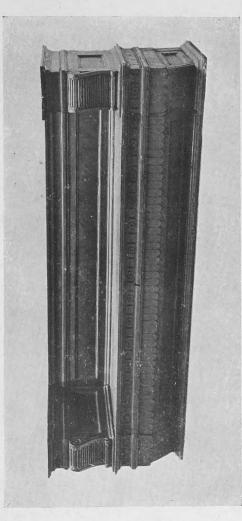


NEW YORK, METROPOLITAN MUSEUM OF ART, VENETIAN CHEST, SIXTEENTH CENTURY





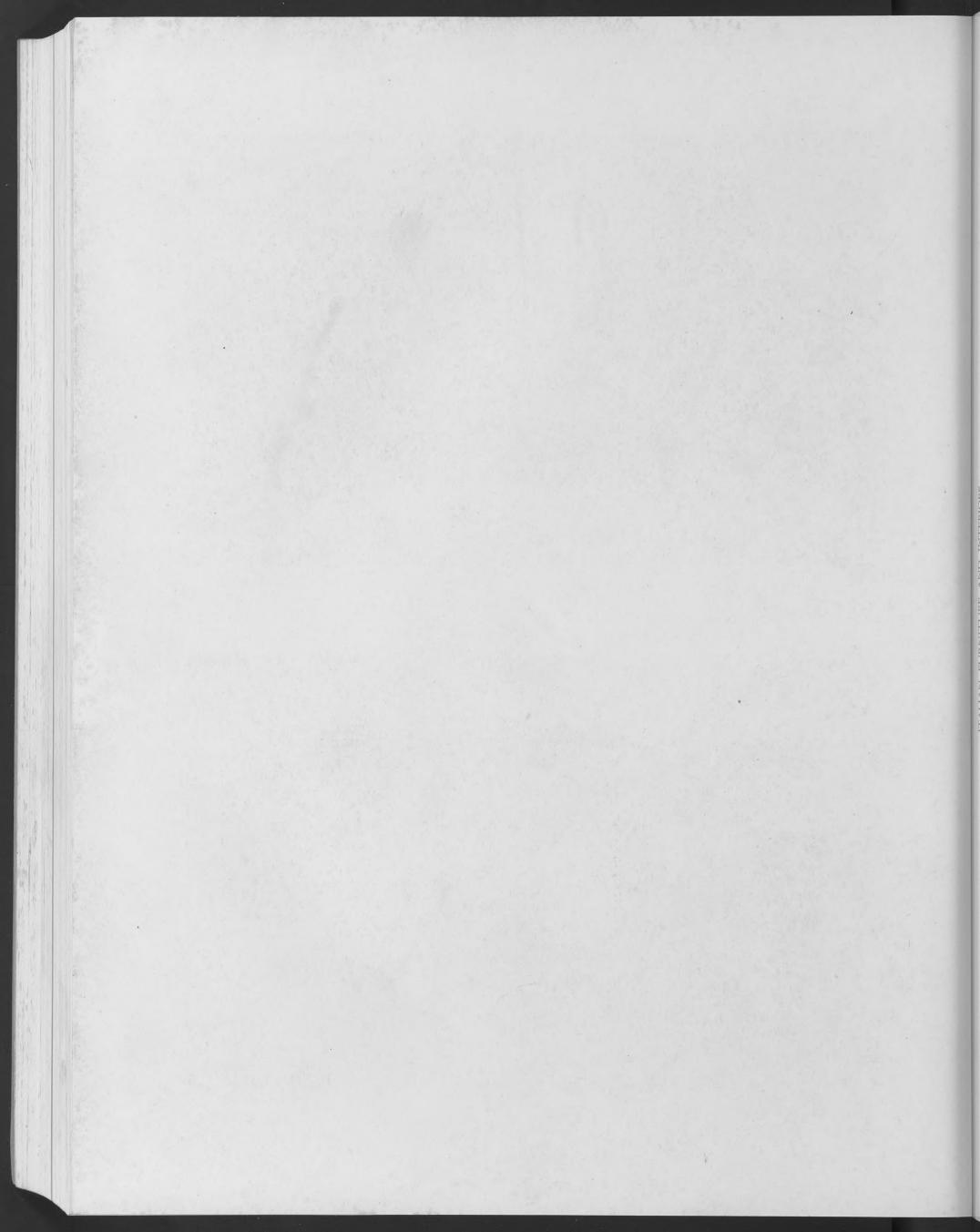
WALNUT CHEST, SIXTEENTH CENTURY



FLORENTINE BENCH, EARLY SIXTEENTH CENTURY

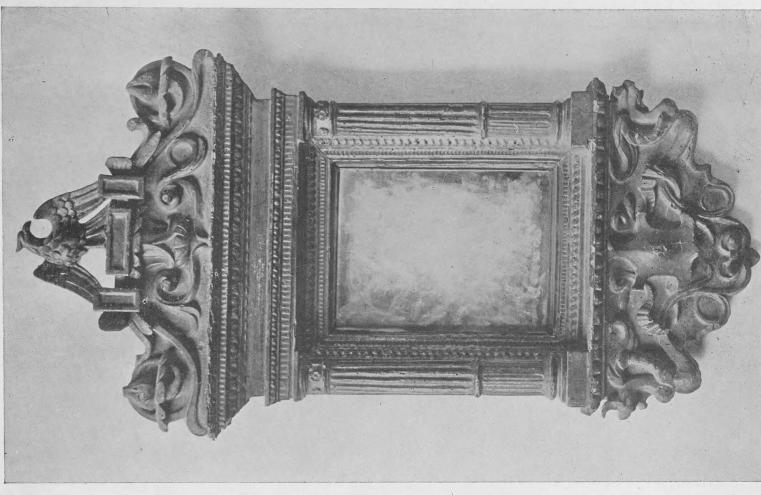


WALNUT CHEST, SIXTEENTH CENTURY

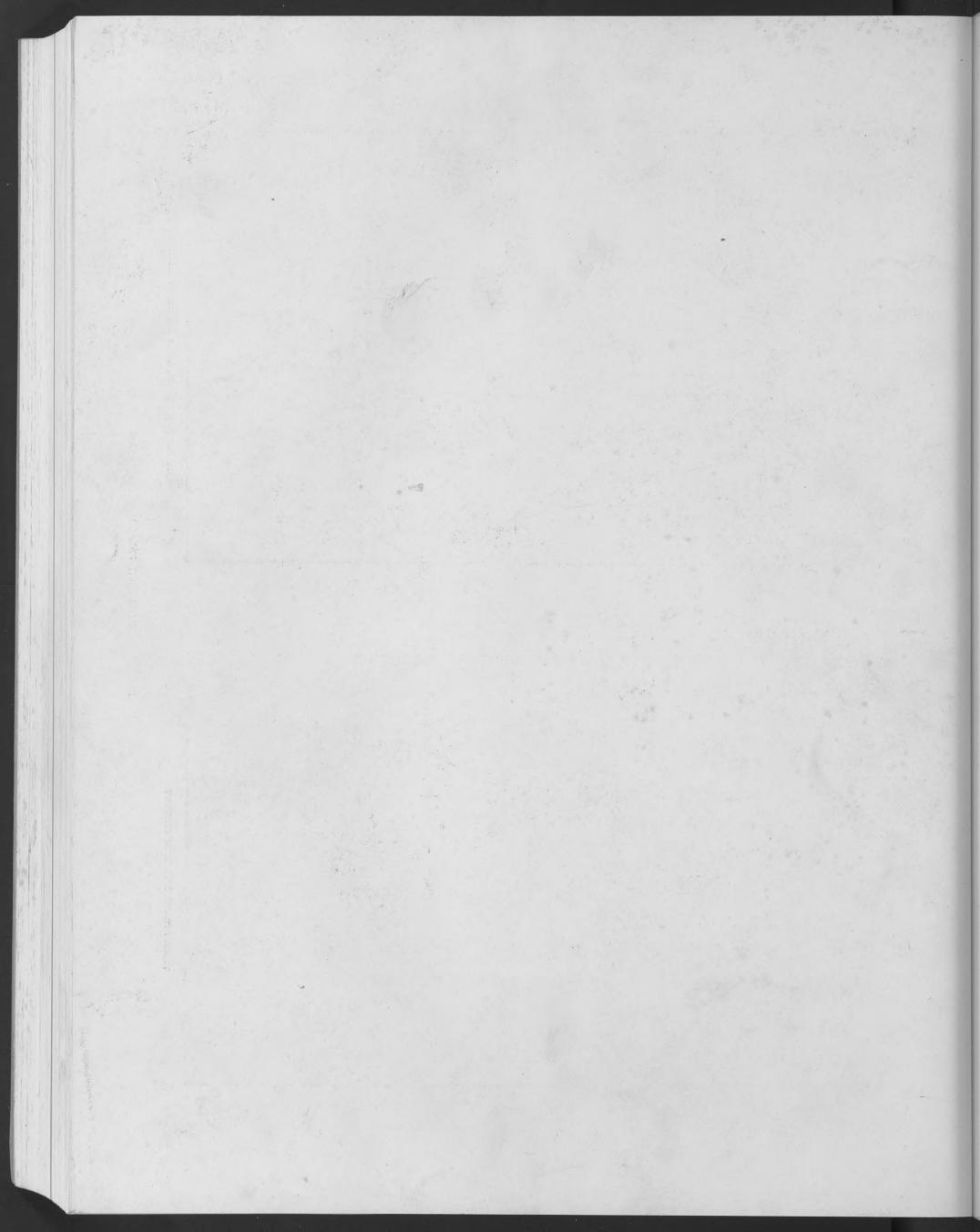




TUSCAN FRAME, SIXTEENTH CENTURY



FLORENTINE MIRROR, EARLY SIXTEENTH CENTURY



To the Owner of the Villa Palmieri, to Professor Commendatore Elia Volpi, to the Owner of the Villa Curonia, to the Metropolitan Museum of Art, to the Victoria and Albert Museum, to Messrs. P. W. French & Co., to Messrs. Mack, Jenney & Tyler, to the Boston Museum, to the Minneapolis Fine Arts Museum and others, whose collections have enabled us to present this book, we gratefully acknowledge our indebtedness and gratitude.

